ART DIGEST

Cents
1, 1954 28th Year

Italian Supplement

Post-War Italian Architecture and Design
by Ada Louise Huxtable

The New Italian Art
by Piero Dorazio

Two Americans in Rome
by Parker Tyler

July 1, 1954 Vol. 28, No. 18
Twenty issues a year

ART DIGEST

Cover: A collage of three important phases of Italian art — *Apologie du pas de Deux* (1951) by **Severini,** a futurist; upper right, *Madonna and Child* c. 1454, by **Andrea Mantegna;** and lower right, *The Anguish of Departure* by **Giorgio De Chirico,** formerly "metaphysical realist" and pre-surrealist.

NEXT ISSUE: Reports from Germany, Mexico . . . a memorial article on Robert Henri . . . letters from the art colonies . . . reviews and features.

Letters

Congratulations

To the Editor:

I should like to express appreciation, on behalf of Mr. Fernand J. Martens and Mr. Peter A. De Maerel . . . who were both in accord that the (May 15) issue truly reflected the spirit of art in Belgium . . .

May I be permitted to extend my personal thanks . . . for your comments on the lovely Belgian City of Bruges? I believe that many travelers and art enthusiasts will find there, as you did, a most enchanting and magical medieval city.

. . . I should be most appreciative if you would convey to your staff my warmest congratulations.

Stanley G. Markusen
Sabena Belgian Air Line
New York, N. Y.

Add New Hope

To the Editor:

I read with pleasure Constance Ward's "The Delaware Valley Tradition" in the June 1 ART DIGEST. . . .

But perhaps an addenda to Mrs. Ward's list of artists may be in order. The late C. F. Ramsey, Sr., for example, was painting in New Hope at the same time Redfield and Lathrop and Garber were. . . . She neglects to mention the sculpture of Jo Jenks . . . the paintings of Charles Ward and the painter Beveridge Moore. . . .

. . . it must be added that there are other galleries the Charles Fourth Gallery and the Delaware Bookshop, to name two, which have been showing local artists for many years.

Edmund Schiddel
New Hope, Pa.

Contributors

Alfred Frankenstein is the new music editor for ART DIGEST; he is the music editor for the San Francisco Chronicle . . . **Ada Louise Huxtable** has contributed several articles to ART DIGEST. Recently she returned from Italy where she was on a research assignment in design . . . **Piero Dorazio** is an artist-critic who lives in Rome. This spring he showed a group of his sculptures (called cartographies) in New York . . . **Parker Tyler,** now living in Italy, is a frequent contributor to art magazines. In the February 15th issue of ART DIGEST he wrote "Film Sense and Painting Sense" . . . **H. H. Arnason** is director of the Walker Art Center, Minneapolis, and has written before for ART DIGEST . . . **Edwin Ziegfeld** is head of the fine and industrial arts department, Teachers College, Columbia University.

Music *by Alfred Frankenstein*

Alfred Frankenstein

Poulenc's Dada Opera

Violins, flutes, and guitars have appeared in still-lifes from time immemorial because violins, flutes, and guitars have always been part of the casual furnishing of artists' studios. Artists like music rather more than musicians like art; herewith, therefore, ART DIGEST inaugurates a music column.

Much if not most of the time this column will be devoted to records, but it will occasionally deal with other subjects of musical concern. At all times it will be firmly dedicated to the proposition that music is one thing and art quite another. Painters may talk about the tone of a color and musicians about the color of a tone, but such analogies on the level of substance or process are superficial and, in the long run, uninteresting. Of somewhat greater interest are analogies on the level of historic ideas.

It sometimes happens that an idea will blow about the world, will come to roost here and there in this manifestation and that, and everywhere will exhibit the signs whereby it is to be recognized. One such idea is the defiance of idea, or, to put it more precisely, the defiance of rationality and common coherence. This was once called dada; it held great sway in poetry and painting after World War I, and it is not surprising that Francis Poulenc's dada opera, *Les Mamelles de Terésias,* composed in 1944, is based upon a play by Guillaume Appolinaire written in 1917.

Les Mamelles de Terésias has just appeared on an Angel record. It has a curiously nostalgic quality, for the absurdity of one generation is the classicism of the next, and it would appear that the Poulenc of 1944 had learned very little of which the Poulenc of 1917 was not already a past master. This is a definition and not an adverse criticism.

The plot of the opera, if it can be said to have one, is violently anti-Malthusian. Thérèse revolts against her husband, disencumbers herself of that which provides the first words of the title, assumes the name of Terésias, and disappears. Her husband then discovers a secret method whereby, unassisted, he is able to produce exactly 49,049 children in one day. Some of these are immensely talented; among them are a novelist, an actress, and a gifted blackmailer. A gendarme is alarmed at the prospective drain upon the food supply, but the husband suggests that this problem can be solved by the issuance of the proper cards. Enter now a sultry, flamboyant lady card-reader; it is Thérèse, returned to femininity. Reconciliation, apotheosis, and a final admonition to the audience to go and have children.

This, of course, is a bare outline. There are many secondary incidents, and the libretto (the full text of which, in French and English, is provided with the recording) swarms with verbal jugglery. "Puisque la scène se passe à Zanzibar, autant que la Seine passe à Paris"—so says Thérèse at one place in the action, and from here on one is never sure if the locale *is* Zanzibar, or Paris, or a drinkery called the Zanzi Bar.

In music, the defiance of rationality means—or meant—the treatment of trivial material with the machinery of heavy significance. The Poulenc of 1917 tweaked the whiskers of the learned with cheap waltzes, two-steps, and the Parisian equivalent of barrelhouse piano. It is surprising to see, in *Les Mamelles de Terésias,* how well this idiom continues to serve him. It retains all of its charm and vivacity and takes on new dimensions of pathetic implication, even of grandeur. To be sure, the tradition of the music hall is not the only one on which Poulenc draws. The opening speech of the manager reminds one of Moussorgsky in the power of its declamation, and the entire score is a masterpiece of subtlety in its inter-relations of text and tune. It also rises at times to a pitch of considerable energy, not to say ferocity. Neo-dada though it may be, it is far from a trivial farce.

The recording, by artists of the Opera Comique under the direction of André Cluytens, is superb. The principal singers—Denise Duval, Jean Giraudeau, and others—are not well known in this country, but this release should certainly establish their reputations here.

Almost everybody in New York and San Francisco and the cities in between went to see the Azuma Kabuki troupe during its recent American tour, and Columbia's release of a record devoted to its music should therefore be news of widespread interest. It is not surprising that the most interesting parts of this disc are those devoted to concert music, like the fabulous virtuoso study in twanging strings and frenetic drums called *Water Images,* and the great, solemn, majestic piece entitled *Ancient Court Days.* Other things on the record are the music to the sensational *Spider Dance,* the dramatic *Dancing Girl at the Dojoji Temple,* and the delicate lyric with the disappointing title of *Memories.* The auro-visual subtleties of Kabuki—the manner, for example, whereby a phrase would begin in sound and end in gesture—cannot, of course, be dealt with on a record; nevertheless there is a great deal here, both by way of souvenir and self-sufficient presentation.

Jean Cocteau: *Sketch of Francis Poulenc*

The Spectrum

Art and Economics

If Horace Greeley were alive today he might say "go north young art dealer," for more and more dealers in New York are moving uptown. The trend indicates a change in the art world and has many economic ramifications.

Next fall James Graham and Sons and Perls Gallery will join Parke-Bernet, Duveen, Paul Rosenberg, and others who have made the trek from the 57th Street area to the East 70s. Others will undoubtedly follow them. Why does a gallery move? Is 57th Street obsolete? Is there an economic crisis in the art world?

Certainly one cannot conclude that 57th Street is obsolete. The majority of dealers are still located in its vicinity, but it will not dominate the art world of the future as it has the past. Next year and the year after we can expect to see more moves uptown, and it is possible that eventually there will be only a handful of galleries near the Street.

Any student of cities knows that specific trades often are located in specific neighborhoods; sometimes a trade is restricted to a particular street such as a Broom Street, Baker Street, Bank Street, or Market Street. When a trade grows up after the city has become established, it is more likely to locate within a neighborhood than on a specific street and to move out from the commercial core. With many exceptions this is what happened with art in New York. The sudden new move is not an accident.

Fifty-seventh Street had many advantages to offer artists, dealers, and collectors. Transportation was good; it was in the heart of a growing shopping area; although near expensive stores, offices could be rented reasonably; and the section was relatively new, which added a certain high tone. The atmosphere is no longer exclusive with giant office buildings rising all around. Streets are crowded and transportation slow; rents are higher, and many customers have moved to the suburbs.

The refined, genteel atmosphere which many dealers try to create cannot be achieved as easily in the hustle and bustle of a downtown area as in the semi-residential 70s and rents there are lower. These would seem to be the two main reasons for the move.

Such a large-scale move usually indicates an economic upheaval or change, although it may not be a crisis. By and large, artists have lived a precarious economic existence throughout history, and the financial worries of the present century might well be shrugged off. Some years ago the fabulously wealthy purchased art masterpieces for fabulous prices from fabulous dealers such as the late Lord Duveen. But even in those days the artist and dealer had struggles.

The contemporary market is different from that of the past. No longer are there noblemen or wealthy industrialists buying art to gain respectability. True, there are still some great collectors, usually educated in art and with taste, but there is also a buying public. Potentially the artist has a far greater market for his work, yet the average artist remains a marginal factor in the economy. Although one of the reasons for the move uptown is to increase sales, it is doubtful whether the market will be expanded, for no new group of purchasers will be reached.

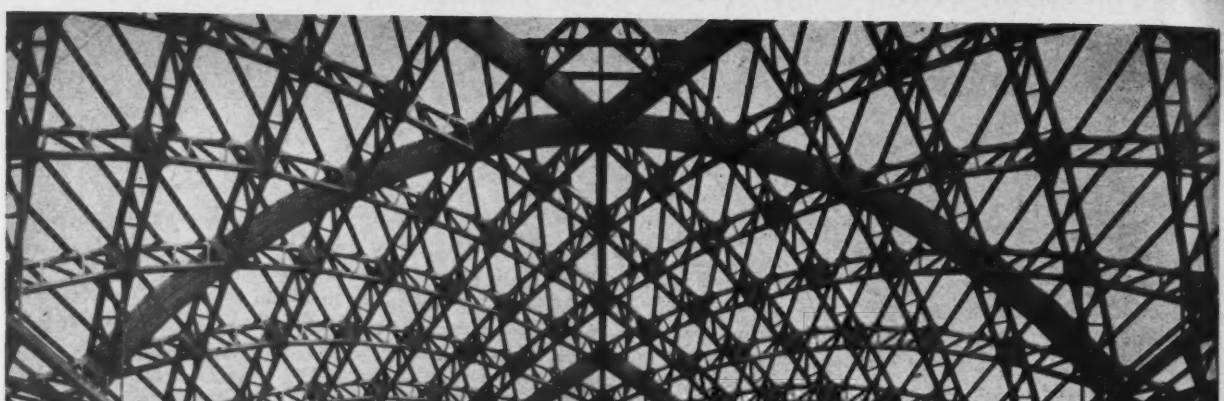
The move from 57th Street will not injure the market, yet it is difficult to ascertain ways in which it will be improved. For argument's sake let us accept the premise that no unusual economic crisis exists in the art world, but that its economic base is too small. The moving of galleries, museums, or studios is a minor remedy, if remedy it be. It is time that the art world face its financial reality and look for ways to improve its status. It is not enough to shrug our collective shoulders and say, "It's always been this way; the artist's life is to struggle." Creative struggle is necessary, but is economic struggle a necessary and insurmountable fact of life for the artist? What then can be done?

First, more dealers should consider collectors as well as immediate sales. Unfortunately, many people are afraid to purchase art because a few dealers have talked people into buying inferior work. Dealers in their haste to find new discoveries should not foist immature or imitative artists on the public. If the public believes, as it has a right to, that it can have confidence in dealers, it will purchase more. Good public relations are also important. Misconceptions are common concerning art dealers and galleries; for example, there are many people who believe that galleries charge admission fees. This false impression should be dispelled. So should the belief that customers are snubbed unless a dealer believes they will purchase a masterpiece for $100,000. The fact that art can be purchased at reasonable prices is not generally known. Perhaps formal, plush atmospheres should be reserved for back rooms and special customers who demand it. Like it or not, selling is an important function, and new sales methods are required.

Former Senator William Benton, who heads the Encyclopedia Britannica, is reported to have said that all art produced by professional artists in the United States could be sold in Westchester County alone by using door-to-door selling methods. Whether or not the idea is practical, it is certainly thought-provoking. Today Americans are more aware of art, better trained, and have better taste than at any other period in our history, but they must be given the opportunity to buy. Does the aura of mystery and intellectual snobbery frighten those who already lack confidence in their own judgment?

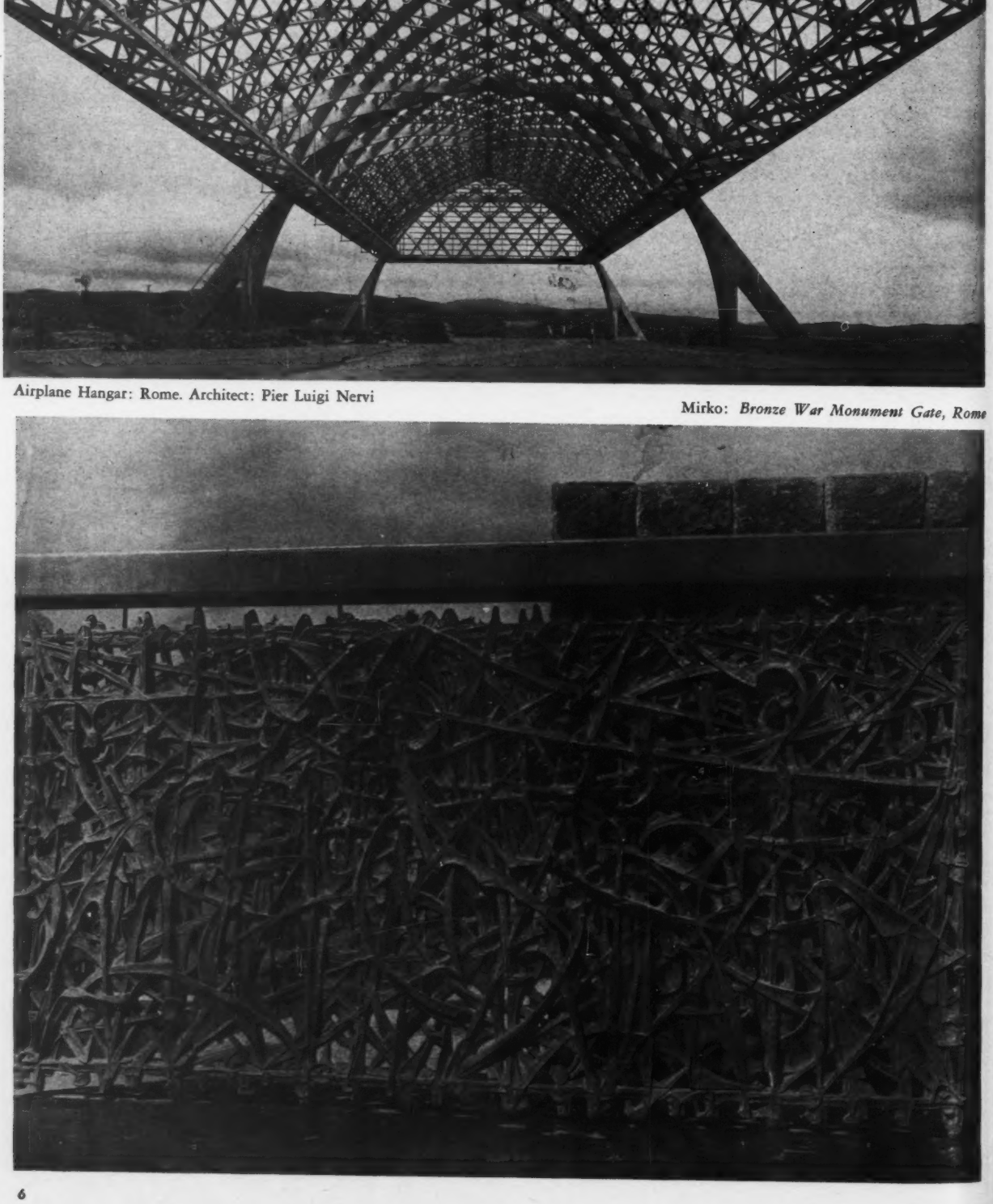
Finally, from the commercial standpoint it is necessary to question whether or not most modern art is too intellectual and incomprehensible for many potential purchasers who unfortunately lack the experience needed to accept it. No brief is held here for any particular form or school of art, but we must face the fact that the average person wants to understand what he purchases, and he wants to be able to enjoy it. Although the artist must be true to his creative desires and esthetic choice, he should also be aware of the desires of the market to which of necessity he must go. It often appears that an art fad is followed in order to stimulate sales through the use of pure novelty, and actually it results in depressing the art economy.

In conclusion, the move north does not presage a financial crisis in the art world; however, it does point to many problems. It is time to take stock of ourselves and realize that art cannot be divorced from the world and that we cannot hide in our galleries. We are faced with an opportunity and a challenge—an eager though untapped public and a competitive world—J. M.



Airplane Hangar: Rome. Architect: Pier Luigi Nervi

Mirko: *Bronze War Monument Gate, Rome*



Post War Italy: Architecture and Design

by Ada Louise Huxtable

In Italy, new and old live in an effective harmony of contrast. Italy has bloomed and declined many times; there is in her the inherent and continuous power of renewal and change. In her cities, the building forms of a timeless progression of cultures stand side by side. The richness and variety of these structures, their strength and vitality, their intimations of history and human life, create the magnificent, romantic complexity that is the Italian architectural scene.

The contemporary Italian architect has a strong sense of history and a realization of the inevitability of architectural change. He is primarily concerned with the present and the future, and the development of a contemporary expression as valid for its own day as that of any of the monuments that surround him. With so many traditions, it is hard to be traditional. With so many contradictory sets of successful rules, it is often easier to follow none. He is, therefore, an individualist and an experimentalist. He indulges his natural inclinations toward a personal expression and a wide design vocabulary sympathetic to himself, which he handles with an unusual sense of style. His convictions are born of sincerity and a surprisingly sure taste; his ingenuity, his flair for the humorous "gioco" (play) give his solutions unpredictable twists and infinite scope. Italian architects today form a group whose post-war work is marked by exceptional vitality and variety.

This post-war work has attracted considerable attention. It has been called, in some error of understanding, but in recognition of its special stylistic qualities and wealth of production, a "renaissance." Actually, it is no renaissance. Contemporary architecture came late to Italy and has a history of continuous development there; only now has it reached its highpoint of activity and philosophy, 20 years behind the rest of Europe. Its present characteristics have been determined by two factors: the course of development of architecture and design in the last 20 years, and the specific contributions of the Italian heritage and temperament. The quality and character of this work has focused world attention on Italy as a creative force today.

The visitor's first impression, particularly if he comes by train to Rome, is of the striking contrast between past and present. He emerges into a new railroad station, as elegant as a drawing room. He passes through a glass-walled ticket office, covered with a curving, cantilevered ceiling. S-shaped concrete beams paralleled by strips of skylighting appear to lead the traveler, with dramatic effectiveness, beyond the glass facade of the station, directly into the heart of Rome. Just outside of the glass station wall, spotlit with all of the art of the theatre, is the antique Roman wall, Agger Serviano. For the Anglo-Saxon mind, still tinged with Victorian gentility, for the American Calvinist conscious, the sensuous pleasure of such visual dramatics is almost too great. But once accepted, the strangely beautiful, disconcerting juxtaposition of color, light, period and style provides endless gratification. And against the brilliant confusion of the scene one begins to see certain consistent characteristics of the new work. Specifically, one becomes aware of two important Italian contributions to contemporary architecture: one structural, the other decorative. It is these two elements —the imaginative development of engineering forms and the indulgence of the decorative sense—that account for both the effectiveness and the excesses of post-war Italian design.

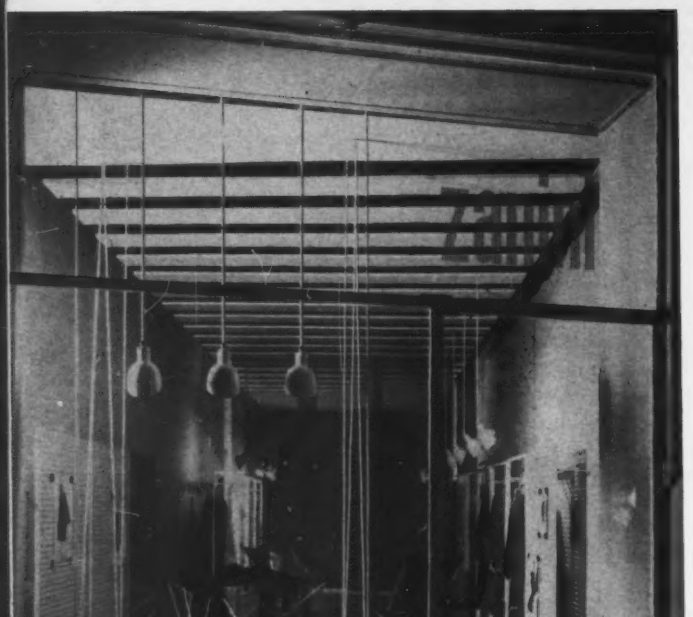
Partly because Italy's basic building material is concrete, partly because inexpensive labor and lack of standardization make the individualized solution practical, Italian architects and engineers are constantly devising new systems and variations on systems of reinforced concrete construction., which lead to completely new architectural forms. There is a tendency to think of building as enclosed space to be contained within a great variety of shapes for functional uses and for visual and psychological effects. Whatever the problem—a boat station, a covered market, a monument—the challenge to invent new structural-sculptural forms, to widen the horizons of traditional building, is met with energy and imagination. The results, as in the warehouses, factories and exposition halls of Pier Luigi Nervi are of equal importance to the science of engineering and to the art of architecture.

The second Italian preoccupation is with the enrichment of architecture in terms of texture and pattern, a revival of surface interest, a taste for more complex arrangements of color and form. Apartment houses, for example, by Luigi Figini and Gino Pollini, Vito Latis and others in Milan, use their structural frames and balcony systems as calculated exterior patterns; they are skilfully controlled exercises in order and intricacy. There is, in the work of many architects, much use of decorative materials, mosaic, tile, ceramic, marble and glass, traditionally associated with Italy's building arts, to give their characteristic embellishment to today's architecture and interiors. There is considerable experimentation with color: for variety, in housing developments outside Rome; for psychological effect, in Milan; and for a combination of the two, in the new Olivetti workers' housing at Ivrea.

It is not strange that the Italians should be among the first to expand successfully the decorative vocabulary of modern architecture. Color, imagery and decorative materials are part of the Italian architectural tradition. Plane surfaces are native to Italy, in the simple, white-walled or tinted cubes of Mediterranean building, but tradition has always embellished the smooth facade with color or painted struc-

Rome Railway Terminal

* This article is based on an exhibition, "The Modern Movement in Italy: Architecture and Design," prepared by the author for the International Program of the Department of Circulating Exhibitions, the Museum of Modern Art, New York. The exhibition will be at the museum from August 17 to September 6.



Milan Fur Shop. Architect Franco Albini

tural decoration. It has added brilliant, patterned tiles in Campania, decorative brick ventilators in Tuscany, developed a three-dimensional complexity of geometric forms in the south. The contrast of colored marbles, tiled roofs, and slatted and colored blinds universally enriches the basic building forms. The contemporary Italian designer's acceptance of a complex vocabulary of sensuous effects is undoubtedly conditioned by the architectural heritage that surrounds him.

This great variety of forms and the particular richness of color and texture that characterize post-war Italian architecture are both stimulating and disturbing. The most provocative quality is in the frequent use of structural elements in an apparently anti-structural way: the reinforced concrete frame that is deliberately exploited for its decorative pattern, a tremendous ceiling span seemingly supported by nothing but glass, strange, organically shaped concrete shells that shock the traditional sense of structure. It was much in this manner that Michelangelo flouted the accepted functions of columns, pilasters and other Renaissance architectural elements to stress their decorative potentialities. It is this ability to experiment beyond the previous uses of an established vocabulary that distinguishes much of the post-war Italian work. It seems strange, for example, for a symbolic, non-functional structure, such as a war memorial in Milan, by the firm of Belgioioso, Peressutti and Rogers, to be designed in terms of the rigid geometry commonly associated with functional architecture of the early 20th century, and for a utilitarian building, like the chair lift station at the 1951 Milan Triennale, by Renzo Zavanella, to be solved by a fantastic concrete shell, closer to sculpture than to the rectilinear forms of established building techniques. And yet the basic logic is that the utilitarian building is experimenting with contemporary engineering forms and their possibilities for space enclosure, while the monument uses the geometric vocabulary abstractly, in a kind of linear poetry, the function of which is emotional and esthetic.

The architect in Italy today is not architect alone, but interior and industrial designer as well. He has always shown a special flair for the art of display; his handling of exhibitions and shops has set new international standards. Franco Albini, Angelo Bianchetti, Paolo Chessa, Ignazio Gardella, Bruno Munari, and the firm of Belgioioso, Peressutti and Rogers are a few of those who have done much of the research and experimentation that translate the influences of avant-garde painting and sculpture into terms of the practical arts of design. A love for structural intricacy, a flair for elegance, for nuances of refinement, appear in the best of Italy's industrial products and home furnishings. The Italian designer is particularly fond of the use of elaborate systems of metal supports planned as mathematical patterns of subtle, linear tensions. There is a preoccupation with the decorative appearance of these structural elements, which are treated almost independently, contrasted with sculptural forms in wood, metal or marble. This juxtaposition of the staccato straight line with the flowing curved line, of the geometric shape with the free form, is a specific characteristic of Italian design. The successful use of the two seemingly antagonistic expressions creates a feeling of balanced tensions that explains much of the visual vitality of the Italian product. The degree to which this combination is held in restraint, the amount of its conscious refinement, is largely responsible for the success or failure of the individual example. Indulging in experimental license far beyond the pretense of reasonable function, the Italian artist produces designs of significant originality, as in the free form arcs and ribbons of fluorescent lighting installations by the sculptor Lucio Fontana. The lack of mass production encourages this, for when the furnishings of an interior are made to specifications and accessories are created by the artist-craftsman, ingenuity can be given full play. In the design of interiors, as in the building of cities, new and old complement each other, not with a sense of surprised discovery that the two do really look well together after all, but because the old has always been there, and the beautiful does not go out of style.

The Italian artist and architect does not hesitate to turn his hand to industrial design, often with superior results. The Olivetti typewriters and office machines, designed by Marcello Nizzoli, the automobile bodies of Pinin-Farina, the amazingly diverse production of architect-editor Gio Ponti, all attest to this versatility.

Undeniably the defeat of Fascism and the end of World War II made the present Italian production possible. Not only did it end the restrictions of the Fascist state, it also deposed the politically-sponsored academic group that represented the real dictatorship in Italian design. In 1945, there was a need for new building and for reconstruction, for export products in industry and the crafts. There were shortages of materials, money, living space and lack of standardization, that called for a special inventiveness.

Italy's limited industrialization has forced the use of a variety of new solutions, many of which will, in turn, contribute anew to the art of the machine. The dynamic and experimental quality of Italy's present work is the result of almost a decade of extraordinary creative activity, during which Italian architecture and design have emerged as a major contribution to contemporary art.

The Palazzo Bianco

by Robert Elkon

Of outstanding interest are the installations at the Palazzo Bianco in Genoa, Italy, a municipal museum housing a vast Renaissance collection.

Formerly the ducal residence of the Galliera family, the Palazzo Bianco was built in the 16th century and redesigned in the 18th in the Genovese baroque. Destroyed during the last war, the Palazzo was reconstructed in 1950 under the supervision of the architect Franklin Albini. The effect of its galleries is unique.

As one of its directors, Dr. Podesta, explained, "The galleries have been so arranged to present the various works of art clear from superfluous visual distractions. All extraneous accessories have been discarded; space has been meaningfully filled, and each object radiates from its own light, true to the spirit of the period to which it belongs."

Most of the canvases are suspended on black wires which in turn are hooked on a metal bar that runs across the walls a few inches from the ceiling. "Black wires," observed Dr. Podesta, "meet the test of rationality. Paintings are generally suspended. Suspension is a rational method and that which is rational ought not to be concealed. Hence, black wires instead of a transparent wiring effect. Furthermore, the black wires help to destroy the illusion of infinite space which the white walls convey."

The problem of using space meaningfully has also resulted in the display of several paintings on metal poles screwed into medieval capitals. These have been set at calculated intervals by the large windows. The result achieved through this presentation is suggestive of a rhythmic pattern intimately related to the pattern established on the walls.

Those canvases, for which frames in keeping with their period could not be obtained, are hung unframed, rather than have them exhibited in a spurious "environment".

A singularly effective presentation is Giovanni Pisano's sculpture, *Tomb of Marguerite of Brabant,* which sits on a pneumatic jack that can be raised, lowered, and adjusted in any number of ways. Also compellingly presented is the *Crucifixion* of Caravena which is slanted forward to give a thrust to its drama.

Only works of major significance are shown in the main galleries, but over 1,000 canvases, chiefly of academic interest, are stored in a gigantic stock room. These are suspended on wires that run laterally across the room, and can be glided for examination in much the same manner as one would turn the pages of a book.

The innovations at the Palazzo are excellent, and yet, their challenge is not beyond controversy. Why the excessive concern with spatial emptiness? Instead of filling out space, which is a subordinate consideration, do not the wires defeat the primary intent of presentation by distracting the onlooker with an abstract geometrical pattern irrelevant to seeing the paintings themselves? The bare walls, together with the black wiring, have a tendency toward creating a psychical distance between the observer and the work in view, rather than producing an intimacy essential to the enjoyment of art?

Giovanni Pisano: *Tomb of Marguerite of Brabant*

Osvaldo Licini: *Amalasunta*

New Italian Art: A Promise

by Piero Dorazio

A Summary of Styles, Schools and Movements

The revolutionary enthusiasm of the futurists which New Yorkers have recently admired is still a force in the modern Italian tradition. A new generation has taken over the avant-garde, reviving and continuing the futurists' respect for progressive attitudes, and has provided contemporary Italian painting with that element of uneasiness, passion, and provocative iconoclasm that assures art its vitality. Their work has international reference, and is being produced by men who have repudiated provincialism and work closer to the more important experiments in Europe and America.

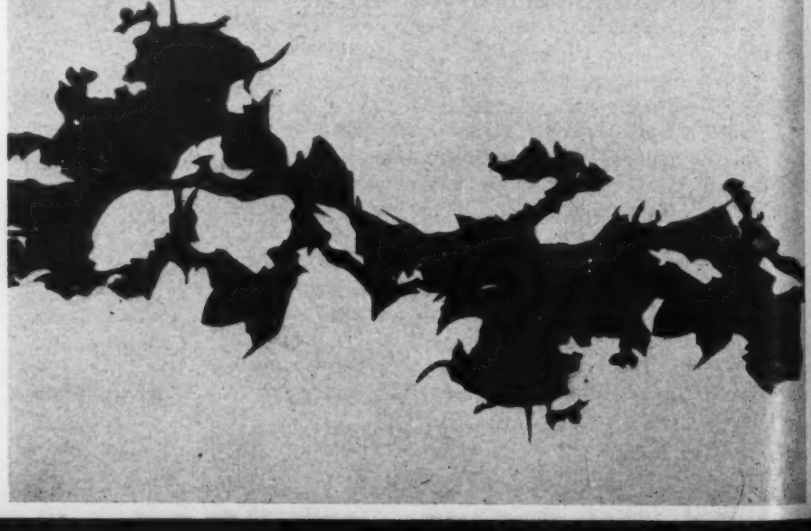
The impact of the leading art forms among the present generation can be traced to the early 30s when a small group of artists took a fresh look at futurism, accepted it as their only tradition, and attempted to translate into a native idiom the experiences of abstract art and surrealism. This movement developed closer to the "rationalist" renewal of Italian architecture than to the national artistic trend and was not accepted as part of the Italian artistic production until very recently.

Artists grouped around the Galleria del Milione in Milan and the Galleria degli Indipendenti in Rome were the leading figures and here other well-known controversial European artists were shown. Except for Magnelli who went to live in Paris, Soldati was the only Italian painter who continued unswervingly to explore an international abstract idiom—despite extreme public hostility. He painted (until his death, last year) abstract space architectures with fresh and intense color, combining the lyricism and the mystery of DeChirico's metaphysical painting with the imaginative world of the late Kandinsky. Licini, who had known Mondrian and Glarner in Paris, was a talented painter for a short period, trying to develop from the ideas of de Stijl a rather personal interpretation of the space relation of color and form. Enrico Prampolini was also a provocative artist in the 30s, introducing in painting, architecture and stage-design the innovations of surrealism and constructive art.

These artists, however, did not rally many new painters and their work was generally ignored and obscured by the overwhelming stream of stereotyped fascist celebrative art. After the war a fresh breeze came from France in the form of expressionism (Soutine, Modigliani, Rouault, Picasso), of neo-cubism (Manessier, Singer, LeMoal, Bazaine), of abstract art (Magnelli, Kandinsky, Mondrian, Max Bill) and of surrealism (Miró, Arp, Klee, Masson, Matta). It was only after the war that many young artists, isolated by the fascist cultural iron curtain, saw their first Picassos, Kandinskys, etc. The years 1946-47 represented a real Renaissance of the avant-garde spirit with the progressive elements of Italian culture identifying themselves with the liveliest minds abroad. After 20 years of virtual quarantine, the exponents of the new tendencies debated the merits of existentialist philosophy, 12 tone music, cubism, surrealism, organic architecture and other movements that had matured abroad much earlier.

In Rome a group named "Forma 1" opened the revolt with an aggressive manifesto and a show of abstract paintings and sculptures. At the same time other young artists were deserting provincialisms and forming new painting alliances in Milan, Florence, Turin and Venice. All these groups met together early in 1948 and opened in Rome the first National Exhibition of Abstract Art which presented the new avant-garde, and that of the 30s, in a wide panorama of all

Roberto Crippa: *Painting*



the most progressive tendencies of Italian art. Public and critics were fiercely hostile to this revival, and when later Prampolini arranged at the Quadriennale in Rome a large retrospective of the early futurists with the work of Magnelli, much heat was added to already violent polemics.

At this time the biennale in Venice showed the Peggy Guggenheim collection, and a new group of Italian artists, *Fronte Nuovo,* assembled work which was closer to Picasso's post-cubist expressionism than to the pure abstractionists, in an attempt to insert a breath of provocative youth in the melancholic and dominant school of Morandi and Carrá. Later in Naples the painters de Fusco and Tatafiore with the sculptors Barisani and Venditti presented a show of abstract and constructivist works; in Turin Galvano, Davico, Scroppo, Parisot and the sculptor Mastrojanni openly took a stand for abstract art as the leading form of avant-garde work and this also occurred in Venice, in the case of Vedova, Santomaso and the sculptor Viani. Other artists joined the movement from 1949 until the second National Exhibition was held in 1951 and they brought in a rich variety of personal expressions (Jarema, Cagli, Mirko, Savelli, Capogrossi, Sterpini, Burri, Mannucci, Afro, and Conte of Rome; Milani, Dova, Crippa, Peverelli, Mellara and Bordoni of Milan; Moretti, Nativi, Berti, Nuti and Brunetti of Florence and Tancredi and Salvatore of Venice).

The activity of the artists I have summarily mentioned moves through various experiments—from the recognition of the work of older European masters to the most brutal rejections of their visual world. Their researches shift from abstract expressionism to constructivism and to surrealism.

However, one might say that today the geometric tendency is deserting the severe purity of Mondrian and approaching expressive forms where color and design play a more imaginative role. The expressionist school ranges from rather vague and allusive forms to violent extremes of abstract expressionism, with variations close to the futurist and the French tradition; others, in their direct approach to color and form, are more akin to the moods and sudden illuminations of American abstract expressionism. But reminiscenses of surrealism, with suggestions of expressionism, are still preserved.

Abstract art in Italy still is rather a symbol of renewal for progressive minds than a definite tendency, but it associates all the various contemporary manners and is today certainly the most fertile experimental field.

The role of opposing the avant-garde, once held by the conservative elements of the public, has been taken over today by the local communist cultural policy and has produced a very large and obstinate school of "social realists." The public is eager to see and discuss the new forms of expression and the new spirit abroad is largely accepted as a reality in the whole country. The "social realist school" is led by Guttuso, a talented painter who began the post-war interest in expressionism and cubism. This school pretends to support the regional "fight of the classes," painting poverty-stricken peasants in the south, mechanized or "bitter-rice" situations in the north. The work of these artists is widely spread and easily successful since it is based on naturalist and illustrative formulas; it is worth mentioning because "social realism" is often confused in Italy with avant-garde art, since so many of its presents adherents were abstract.

Nino Franchina: *Wood Sculpture*

Angelo Savelli: *Assurdo Ma Reale*

Matta: *The Evaders*

Two Americans In Rome

by Parker Tyler

Matta and Tchelitchew have found refuge and new inspiration in the climate of Italian humanism

Pavel Tchelitchew, a naturalized Russian-American, and Matta, who was born in Chile, are two highly distinguished modern painters who have lived in Rome. Both feel attached to Rome as a metropolis, Tchelitchew because it is a city whose classical tradition he can appreciate in a deeply intimate way, and Matta because it is the chief city of a country where he has discovered the heart of social activity. It is completely congruent with the present styles of these two men that one lives outside Rome in Grottaferrata, the other in Rome itself. Matta was surrounded by Rome; Tchelitchew sees it (on good days) in the distance.

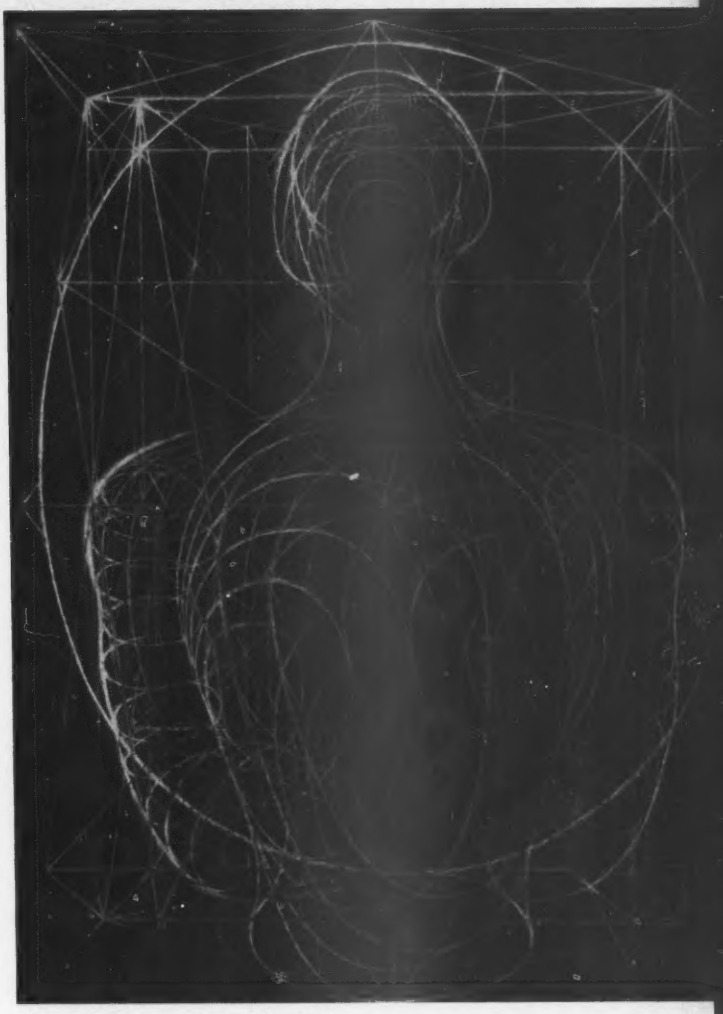
So different in their work, Tchelitchew and Matta are painters who maintain the intellectual tradition of humanism and gauge their relation to life and painting by the use of the human image — together with a translatable language of meaning; in other words, their work can be discussed in terms of ideas. Yet the latest developments of Matta and Tchelitchew are most important as revision of their previously established styles. A neo-romantic, Tchelitchew abandoned surface representation in 1944, and in 1950 began to treat the human head in terms of geometry, primarily the spiral. His newest drawings include a pitcher as well as human imagery conceived with complex spiral anatomy. Moreover, he has recently done wholly linear crayon drawings, combining rectangular boxes with the oval that has been the characteristic ensemble of the spirals as a version of the human head; pink, blue, yellow, and white distinguish the leading forms.

Matta's recent show at the Schneider Gallery in Rome revealed a synthesis of his mannikin-organisms, which speak of the machine, with his abstract, quasi-astronomic dynamics of colorpatch and line, each of these having dominated previous periods.

Inescapable in the work of these two painters is the presence of the vortex, which in Matta's case has both a cosmic and a chaotic role; that is, one of apparent "storm." In a still unfinished painting, an explosion of the prism signifies dawn, a dawn that carries a certain peril, just as (to read Matta according to the astronomic metaphor of the cosmos) the universal order itself is subject to violence and dislocation yet rehabilitates itself to become order again. This shows how thoroughly Matta's paintings are set within time, and logically — therefore — within appearances. They are immediate seizures of life in the midst of its change. His vortex might be termed "romantic." With Tchelitchew, the vortex is unmistakably and purely cosmic, and therefore "classic"—of a changeless though variously grasped rhythm, outside time and defined by the even or graduated intervals between the revolutions of the spiral. It is quite just, then, that a hole, as of the vacuum, exists at the center of Matta's vortices, whereas those of Tchelitchew have at their center a solid point: the axis.

Delicate rubbing makes Tchelitchew's chaste linear designs seem to vibrate as though their energy were indeed electrical and light were passing through a wire; the painter literally speaks of some of these new works as "dancing boxes," an effect achieved by the overlapping of geometric boxes of different colors; a warmly colored eye, for example, will perceive a pink box first, a cooly colored one a blue first. But these boxes, revolve as it were, on an axis as does a stellar universe and therefore seem as absolutely limited in movement as does one of these universes. A significant opposition between Matta's tendency and Tchelitchew's is that the former holds a fixed viewpoint in regard to solid objects anchored in space or moving in an instant of time, so that

Matta: *The Miracle*



Paul Tchelitchew: *Man With a Hoop*

perspective is logical, while in the latter's case, nothing is necessarily anchored in space because the "objects," or geometric forms, are identical with the space in which they exist; indeed, they might be construed as aspects of pure motion. The feeling communicated by Tchelitchew's "dancing boxes" is that they are a "universe" of utter sphericality and would look the same from any angle; all space is so immediately present in a glance that the sensation of penetration, given by perspective, is absent.

In one of Matta's newest, and as yet incomplete and untitled, canvases, the composition is that of an architectural map of a modern planned city, the view being, of course, aerial. Here perspective *insists* on the sensation of penetration. The central form is circular and its axis is a squat figure identifiable as an arch-monopolist protected by detached walls, which in turn are guarded by "policemen" pointing revolvers at all the rest of society; the geometric lines made by the arms extended by the revolvers are thus the spokes of an illusory wheel. This painting, in the robot-like simplicity of its personnel and its geometrized aspect of compelled order, recalls the late Fascist *régime* in Italy. The painter's viewpoint is that of the *camera oscura* from which nothing significant can hide, thus representing a "secret police" system that exposes to view the secret police themselves. This society—including a pair of lovers in Matta's typically spasmodic, cruelly, mathematical hieroglyph of a movie theatre in which a robot-audience is transfixed by a huge formalized image of the uterus—is an "open scene" much in the manner of architectural maps showing interiors as well as exteriors; that is, from a fixed viewpoint, there is a maximum of revelation by means of systematic transparency. It has been typical of Matta's large works to suggest panoramic scope as well as transparency of vision, but there newly emerges, now, a clarified order of the *social* relations. The compulsiveness that has dominated so many of his pictures seemed the compulsiveness of the erotic, the nerves crucified at the command of a dictator that was the libido. But since the libido cannot be absolutely oriented in space, being subjective to the human, Matta's work of this kind has the mysterious and fatal air of a torture chamber controlled by an invisible, mathematical force. Its rhythm (even when the subject-matter has suggested a cafeteria or an adding-machine showroom) has scatalogical overtones and neither end nor beginning but only middle.

Matta believes in equilibrium as a dramatic problem: equilibrium, he told me, is being continuously "lost," it is never fixed nor absolute. From the first, his colors have blazed as from the facet of a prismatic jewel catching light and directing it in your eye. To some extent, this is still true; in the recently shown works, "neon" greens, yellows, and reds express the comment of an aurora-borealis on vaguely defined but spectacular mass-movements.

Tchelitchew has the opposite conception of equilibrium. In his work, no suns explode, no dawns arrive, no colors are shaken from turning facets in spherical headlongness; rather, his cosmos appears in the naked form of a limited, undeviating energy in which the prism is analyzed as though from the veins of a snowflake. Matta's cosmos is perpetually caught in the act of winning chaos to order, losing order to chaos: it is a simultaneity by fluid accident.

When talking to Matta, I suggested the tightrope as an image of the dangerous equilibrium he paints. "Yes," he replied, "a tightrope—but one shaken by a high wind." Matta is now thinking of man-the-tightrope-walker's whole situation. For Tchelitchew, in his latest work, there is no tightrope-walker, no wind; or rather, the tightrope-walker is identical with the tightrope, which is a spiral adjusted to all possible winds, so that—continually still in its "dance"—it is like a pinwheel-universe registered instantaneously on a camera lens. Tchelitchew's fabulously graceful pitcher presents itself as fantastically formed as an image from the traditional zodiac.

London *by William Gaunt*

Post-War Revivification

Of old, the "season" began in London with the opening of the annual Royal Academy in May, and its post-war revivification is this year marked by a goodly crop of exhibitions, interesting, brilliant, controversial—or all three.

Visitors to the Academy itself (open until August 15) will find it of interest to see how the staid upholder of tradition grapples with the contemporary problem, though some have been confused by this welter of more than 1,360 exhibits, ranging from a belated illustration of the Morte D'Arthur and imitations of Dutch still life to a post-impressionist and even abstract element. How should a ceremonial portrait be conceived in these days? Dispute, here, concerns James Gunn's portrait of Queen Elizabeth II, which has been attacked for its stiffness of execution and defended as being appropriately decorous in style. In unconventional vein Ruskin Spear's *A. D. 1953*, which satirically shows a gaping crowd round the celebrated prize-winning entry in the Unknown Political Prisoner competition, has been suggested as "picture of the year."

Brilliant, unquestionably, was the exhibition "Manet and His Circle," arranged at the Tate Gallery by the Art's Council of Britain and L'Association Francaise d'Action Artistique. As a selection it was welcomed in London, not only because it included choice impressionist paintings from the Jeu de Paume branch of the Louvre, but because it so well illustrated the solidarity of painters and writers at a crucial moment in the history of French art and also the interplay of ideas and influence as between Manet and his younger contemporaries, Claude Monet in particular. Manet's portrait of Mallarme is included as a splendid testimony to the literary nexus, Monet's *Femmes au Jardin* as a beautiful example of the esthetic relationship.

What of the younger British artists, their aims and productions? The month of May saw a notable exhibition of paintings by Claude Rogers (Leicester Gallery). Rogers, one of the well-known "Euston Road" group, is a serious and consistent painter who contrives to advance without losing his hold on reality or ceasing to derive impressions from the visible world around him. "I'm no theorist" he confesses. "I start with the image of something seen and then try to reconstruct it." Thus, a spell in the hospital during which he quietly contemplated surgeons, nurses, and the prone figures of patients gradually revealed elements of pattern and design which he set down in an unusual and original series of pictures of which the *Theatre Trolley* is a striking example. A domestic scene, in size and completeness his

Continued on page 27

Paris *by Michel Seuphor*

Collages and Emile Bernard

Among the recent exhibitions in Paris, Schwitters' showing of collages at the Galerie Berggruen deserves first mention. Nothing of this high quality has been seen for a long time. I am always delighted to encounter great art in small dimensions. Our young painters are afflicted with the disease of gigantism, they dream only of immense surfaces, but their largest paintings, often executed with mastery, contain less substance than the pocket-size pictures of Schwitters.

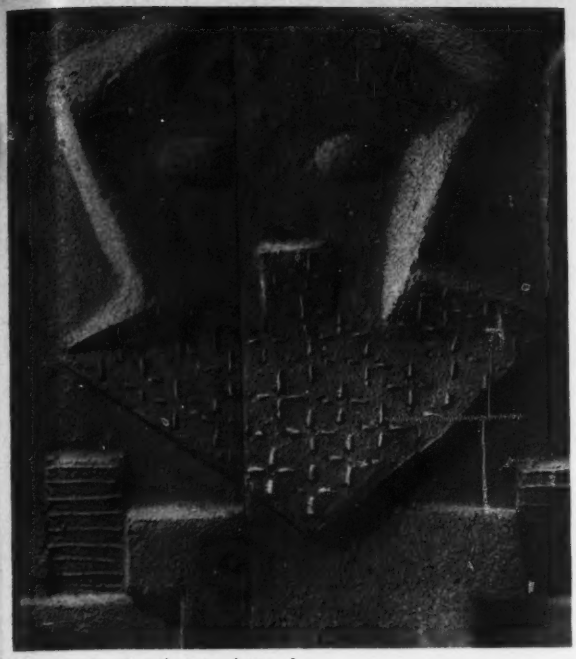
Each of these little paintings is a surprise, each has an extraordinary dynamic density, each one expresses a kind of spontaneous creation which allows us to witness, at the same time, the genesis of the creation and its result. One has the sensation of seeing Schwitters at work and of seeing the completed work. Whereas each phase of the creation is in itself a finished work of art, the completed work is merely another stage in the creation at which the artist has decided to put a stop to his invention. Thus nothing is ever frozen, everything remains fluid.

At the Galerie Colette Allendy we have seen two exhibitions of women painters neither one of which was lacking in character: Nina Tryggvadottir of Islandic origin, and Karskaya of Russian origin. The former composes cyclopean wall paintings of which the heaviness is lightened by color, and of which the very stones seem to rise toward the sky. She also makes collages with strong and complex black ribs (nervures) which could be sketches for an unusual and archaic style of stained glass windows.

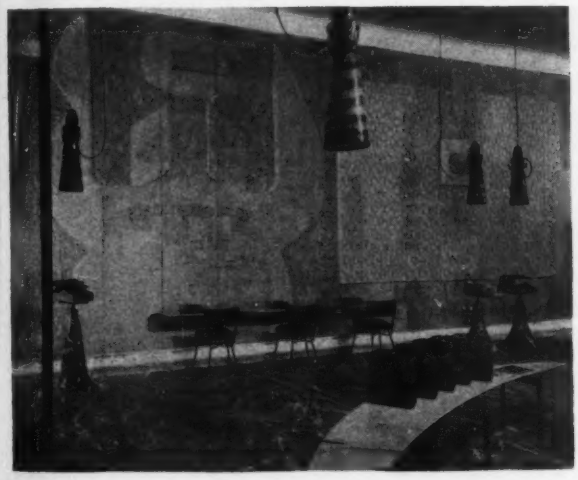
Continued on page 27

Reg Butler: *Girl*

Emile Bernard: *The Burial of Vincent van Gogh*



Tony Livola: *Detail of Sand Mural*
Olivetti's 5th Avenue Showroom



Olivetti's Lavish Shop

by Ada Louise Huxtable

The visitor who climbs the marble stairs to the balcony of the new Olivetti store at 584 Fifth Avenue, and looks down into the luxurious showroom, feels himself momentarily suspended in a landscape of sea, sand and sky. Beneath him is a floor of rare green Malachite marble, to his right a 15'x70' sculptured relief forming one entire wall, designed and cast in sand by Constantino Nivola, and above him, a floating blue ceiling. Punctuating this romantic seascape are the products of the firm: typewriters and calculators. These machines rest on tapered green marble supports, stands of smoothly plastic form that rise directly from the seafloor with something of the deliberate and fanciful illogic of a surrealist vision. Suspended above them are lamps of Venetian glass, long, narrow cones of swirling color. Tables of exotic, shell-pink marble hold more machines, while additional typewriters and calculators are conveyed through an opening in the floor to revolve slowly on a giant wheel.

This lavish showroom is New York's introduction to one of the more important aspects of the internationally famous design program of the Olivetti Corporation of Italy and America. For the past 15 years, first in Italy, then in branches throughout the world, this company has been proving that a commercial concern can be a successful sponsor of the contemporary arts. It has employed the most advanced industrial and advertising design for its products and publicity, and the best of Italy's architects for its factories, workers' housing, shops and stores. The New York store, the work of the Milan firm of Ludovico Belgioioso, Enrico Peressutti and Ernesto Rogers, is probably its most extravagant design production to date. The effect is one of expensive opulence, of an overwhelming richness of materials and design ideas. It is meant not only as a "showcase" for the Olivetti products, but also as a dramatic instrument of prestige and publicity for the company, and for Italy, through the effective exploitation of native materials and talents. From the time one enters the huge, 16-foot high Italian walnut door, one is aware of this. Every element is calculated for maximum impact. There is no pretence to understatement. One feels some sense of confusion, due to the multiplicity of ingenious and expensive details which never seem to be fully resolved into an integrated whole, but one is also aware of beauty and elegance, and of a corporate consciousness of design that is carried through to the last piece of company stationery.

To this observer, the most successful and significant element of the design is Nivola's huge relief sculpture. There has been much uneasy and heated discussion of the proper use of painting and sculpture with modern architecture, with very few good solutions. Here, architect and sculptor worked together. This decorative wall, with its wonderful textures and patterns, its warm sand-beige color and intricate, grainy surfaces, is an unusually handsome example of the way the right modern art can correctly serve and enhance an architectural interior. It is particularly interesting that Nivola sacrificed the use of color that he had originally planned, for a happier integration with the rest of the design. The artist's work will never suffer from such necessary compromises with the needs of architecture if the work of art itself has sufficient independent merit and is suitable for its purpose. In this instance, conditions were close to ideal. An enlightened sponsor gave complete freedom to the artist and designer, intelligent and talented architects understood the tremendous decorative potential of abstract art correctly related to its architectural setting, and the artist was well chosen.

Visitors to the shop seem a bit dazzled by its unconventionality. The American taste is easily shocked by extremes. We are basically conservative, preferring the genteel to the exuberant. So much expensive marble, so much rich color, so much drama do not fit readily into accepted standards and conventions. Remnants of Victorian propriety that still lend a moral tone to our esthetic judgments make us suspicious of a vocabulary of effects that frankly demands the most undisciplined sensuous reactions. That the design, although ostentatious, is never vulgar, is due not to the exercise of any artistic disciplines, (if the Italian architect were given to self-restraint the world would never have experienced the baroque), but to an innate good taste and sense of refinement always present in the best Italian work. The fact that New York now has an example of Italian display design is important in itself. The Italian architect has always shown a special flair for the handling of expositions and shops, and his solutions have set international standards. None of the familiar clichés or accepted formulas are used here; new, experimental directions are suggested. Imagination and ingenuity, while not the exclusive prerogatives of the Italian designer, seem to be most highly developed in Italian post war work. The Olivetti shop, in all of its exotic splendor, is a welcome addition to the New York scene.

Profile of Jean Arp

by Michel Seuphor

Jean Arp is one of the strangest personalities of this century. The term "foreign body" probably best sums him up, but the term elementary body, as used in chemistry, also applies to him, but he can only be defined by the name he bears. The part played by this elementary body in the constellation of arts is immense.

Like his antithesis Mondrian, Arp has not created any school; he has only disciples who are more or less clever followers. But the catalytic action of these two pioneers is such, that they find themselves, often unwittingly, in the center of all great battles, controversies, and artistic conquests. The extreme strictness and finality of the Dutchman brought face to face with the extreme flexibility and the always latent humor of the Alsatian, create a legendary pair, capable of inspiring a new Cervantes to write one day both a history of art and an exegesis of our century.

Born in the frontier city of Strasburg, sometimes German and sometimes French, Arp has a background of both cultures and speaks both languages. It was a trip to Paris in 1904, when he was 17 years old, which made him aware of modern art for the first time. He was so moved by it that his parents consented to let him study at the Academy of Weimar (1905-1907), then in Paris (1908). The official teaching made almost no impression on him and we find him a little later taking part in the *Blaue Reiter* movement created by Kandinsky, and publishing in the expressionist review *Der Sturm* drawings of human faces whose flowing lines already foretell the sculptures he was to create 20 years later.

In 1914 we find him back in Paris where he met Max Jacob, Modigliani, Apollinaire, and Delaunay, and at the outbreak of the war he went back to Switzerland where, in December 1915, at the Galerie Tanner in Zurich, he exhibited his first abstract works, paintings of a rectilinear nature for the most part. Very soon after, he gave up this orderly style, in favor of the representation of objects "due to chance, rudimentary, irrational" which already heralded *dadaisme,* which he actually founded at the beginning of 1916 with Tzara, Janco, Ball, and Hulsenbeck.

The group held its noisy meetings at the Café Voltaire in Zurich, and Arp remained one of its outstanding members, collaborating on all the publications inspired by him. He followed the general evolution of *dadaisme* to surrealism when he went to settle near Paris, in Meudon, with his wife Sophie Taeuber. That is where I met the Arps the very first year of their establishment at the edge of the Meudon forest in the house that Sophie herself had designed.

Twenty-eight years have elapsed since that time. Sophie died in an accident during a trip to Zurich in 1943. But she is still present in her house, among the calm and serene works she composed so discreetly when she lived in the shadow of the one who now worships her memory. A recent exhibition at the Bern museum reveals what riches lay beneath the studious self-effacement of Sophie Taeuber before her prodigious husband.

Arp himself has not remained idle during these 28 years. The atelier has always been a kind of open workshop where one could see the making of collages, torn papers and relief

work. A smaller atelier in the basement was used for sculpture proper. Very recently a new atelier has been built, at the back of the garden, almost under the forest trees: it is already crowded with various works, projects, rough sketches, variations on a single theme, and there is scarcely any room left for Dante Pisanelli, the gay Italian who, for 20 years now, has been helping Arp with the scabbling of stone.

After passing through the entrance gate I saw Arp from the top of the little stairs leading down to the garden, busy around a plaster cast with the faithful Pisanelli, in the new glass-enclosed atelier. Two magnificent bronzes were visible on a lower level, at the edge of the lawn. I walked forward slowly, enjoying the beauty of the scene. Here time does not have the same dimensions as elsewhere: the qualitative values so clearly surpass the quantitative that one feels as in a dream "somewhere out of this world."

As soon as Arp saw me, he left his work, holding out both hands, his face, half-serious, half-smiling. "Glad to see you, I have so many things to tell you. What do you think of Origen and Tertullian? Have you read the last book of Carrouges? It is magnificent and so erudite that it dumbfounds me. My brain is slow, very slow. It takes me a long time to read and understand. Have you ever read anything

Jean Arp: *Bad Fruit*

by Saint John Climaque? and Suso? Do you know his mystic writings?"

Little by little my memory thawed (my brain is also slow) and the conversation became lively. I wanted to bring him back to original sources, to Lao Tzeu, Tchuang Tzeu, Plotinus, Saint John of the Cross, Master Eckehart, pseudo-Denys, I wanted to make him read Bergson. But Arp prefers commentaries and compilations. I argued vainly that sources are always clearer and easier; he seemed to distrust their direct contact and to be afraid of misunderstanding them. The learned interpreter who has read everything for him, brings him his ideal intellectual food.

Mysticism, and high philosophy have always interested him, but since the death of his wife, metaphysical readings have become for him as indispensable as bread itself. Fortunately, there is no lack of this kind of bread, but Arp realizes that the solutions are rarely simple and is always questionning himself and his friends on the value of such and such religious belief. These form interminable discussions, which could have no end, and Arp for the sake of peace and quietness goes back to the calm work of the atelier where, with no other search than that of the pure expression of forms, he expresses more things than there are "in all their philosophy."

His productivity is amazing. The serious illness which almost brought about his death two years ago does not prevent him from being tirelessly active. He also has an atelier in Basel and is constantly going back and forth between Basel and Paris. At Meudon a great part of his time is given up to welcoming visitors from all over the world. However he has just had exhibitions in Liège, Brussels, and New York; he is preparing important new works for the biennial exposition at Venice and for an exhibition of sculpture in Switzerland. At the same time he is publishing two books of poems, and an album for Curt Valentin.

Arp is always available, he always has time to see his friends, he is always ready to converse on a thousand and one subjects besides his work. And it is precisely this perpetual bringing in of new material which enriches his work; from the tumult of the world he draws out the essential.

Arp is a very sensitive man who looks for clearness of line, and original purity of shapes. He likes to compare art to a fruit which must be born of man as other fruits are born of trees. In fact, a plant-like flexibility, if one may call it that, is admirably conveyed in a large part of his work, without any imitative or descriptive research. Arp's ideal is a natural simplicity combined with a perfection of organic form. This very Greek love of perfection joined to a natural spontaneity is doubtless the reason for the homogeneity of his work which cannot be compared to any other of this century. Between varying poles—dadaisme, surrealism, abstract art—Arp has created a crossroad which is his own, and which it is impossible to define by any other term than by the word Arp. Whether it is poetry, collage, relief, sculpture or torn paper work, Arp brings to modern life a simple, alliterative, allusive, calm element, always touched with humor. His work is a kind of New Arcadia, self-revealing and restful, because it takes us away from our usual surroundings, in a world surfeited with politics, mechanics and every other kind of madness.

Detroit *by Al Newbill*

A Growth in Culture

Mention the city of Detroit and one immediately conjures up sprawling factories, multitudinous cars and streetcars, swarming with tired, homeward-bound factory workers. Art seems alien in such a picture; yet Detroit has quietly had its own little renaissance. Interest in contemporary art has broadened and many new outlets for it have sprung up in the last few years. The art schools in and around Detroit are turning out more vital work; there a marked influence of contemporary expression prevails, and the Detroit Institute of Arts has adopted a more forceful program in introducing and encouraging contemporary art.

Evidence of the interest in art has been the opening of several private art galleries in and near Detroit. The Anna Werbe Gallery is exhibiting the watercolors of the New York painter, David Fredenthal, well known to New York audiences. Several of the better known local painters such as Sarkis Sarkisian, Edgar Yeager, Charles Culver and Harold Cohen are veteran exhibitors with the Werbe gallery.

The handsome Garelick Galleries is devoted to exhibiting younger lesser-known Detroit artists and its present large group show, co-exhibiting artists from the A. C. A. gallery in New York and up-and-coming Detroit painters, adheres to objective description with some abstract overtones. New York is adequately represented by canvases of Evergood, Prestopino, Soyer and Toney, while Detroiters, Pucci, Brackett, Packman and Bigler ably hold their own. In the suburb of Birmingham, the Little Gallery is showing the work of California artist, Francis de Erdely, signifying Detroit's interest beyond its own confines.

The Detroit Artist Market is in the midst of its 20th annual garden party where works of art in diverse media are up for sale. A non-profit organization, it is supported through membership and has been a responsible liaison for various kinds of artists with the public. Louise Jansson is presently showing fluent and sensitive watercolors in the Market's gallery.

The Society of Arts and Crafts, Detroit's principal private art school, recessed for the summer, has left its studios open to present student work featuring painting, sculpture, textiles, commercial art and ceramics. The show displays more concern for technical proficiency than for individuality or creative experimentation. Nevertheless, color is a bold and vital element, especially in the painting section, and several canvases look professional. The impact of contemporary painting forms such as abstract expressionism is hardly felt, however, as many of the students cling to the decorative elements found in semi-abstractionism.

Nationally known Cranbrook Academy of Art, located in Bloomfield Hills, also has a student show in progress. As a whole the students appear aware of contemporary trends and reveal a depth of originality and courageous experimentation. Not to be overlooked are the handsome, exciting textiles and ceramic pieces.

The Detroit Institute of Arts introduces local audiences to contemporary American art as well as adding to its permanent collection of European art. The Friends of Modern Art Fund and the Kamperman Fund have been responsible for the Institute's acquiring contemporary paintings by Hans Moller, Hazel Janicki, Randall Morgan, Leonardo Cremonini and Charles Demuth. The print section has been expanded to include recent acquisitions by Masson, Frasconi, Picasso and others. On the traditional side, the Whitcomb bequest presented the museum with some excellent European paintings. It has enlarged an already outstanding Dutch and Flemish division with a superlative Rubens and paintings by Van Dyck, Rembrandt, Ruisdael and Hobbema. In 1952 the Institute embarked on a program of producing its own color films based on outstanding sections of the museum's collection. The first of a series, Flemish Painting, 1440-1540, has been finished, complete with sound track, while others are in progress. Greater participation in the museum's art classes, film programs and lectures show a growing awareness of the significance of art and culture in the community. The Institute has prepared a program to meet its widening activities and remains the city's art center.

Detroit seems to be shattering the image of itself as only an industrial center and is directing attention to its growing stature as a city capable of attaining and sustaining a mature cultural level.

Minneapolis

by H. H. Arnason

Classic Tradition Today

"Reality and Fantasy" second in a survey servies of 20th century art at The Walker Art Center (through July), contains 180 pieces of painting and sculpture borrowed from museums, collectors, dealers, and artists in every part of the U. S. The visitor is introduced to the show by a tremendous Calder mobile *Diamond Jubilee,* 1951, a famous Picasso, *Interior with Girl Drawing,* 1935 and a selection of the different styles represented in the exhibition serving as a summary of the shows' ideas. Within the galleries proper works are arranged to effect a gradual transition from more or less literal realism to completely abstract symbolism.

The first galleries feature works by Andrew Wyeth, Priscilla Roberts, Brian Connelly, Paul Cadmus, Zsissly, Edward Hopper, Walter Stuempfig, Leonid, and Utrillo. In these are some of the most literal examinations of the natural world found in painting today; and yet one is haunted by the question, "Could these works have been painted in the 19th century or earlier?" Whatever the answer, one is constantly aware of the attention given to abstract structure, to emphasis on the picture plane, the separation from visual experience through tilted perspectives that these works embody.

The exhibition moves to the American group of architectural realists: Sheeler, Spencer, Crawford, Demuth, O'Keeffe, where the line between "reality" and the abstract becomes extremely tenuous, and where the element of "fantasy" is least apparent. It is interesting to compare this group with a generally younger group (at least historically) whose principle variation seems to be the introduction of figures into the architectural framework. Coleen Browning's *Fire Escape, 1953;* George Tooker's *Bath Houses, 1951;* Henry Koerner's *Monkey Bars, 1947,* have certainly points in common with works by the artists mentioned above. But they have used the illusion of literal reality to produce mood or strangeness.

Pavel Tchelitchew's *Still Life Clown, 1930,* might be a theme for the entire show. This still-life arrangement of a portrait head on a canvas, a chair draped with cloths and what might be a fish net, a plaster cast of a hand, is a fascinating examination of the nature of visual reality, changing as it does within the eye and brain of the spectator from an agglomeration of objects to a seated figure.

From this point on in the show the element of fantasy begins to predominate. It is impossible to speak of fantastic expression as though it constituted a single stylistic line. Rather, the exhibition illustrates the infinite variety of fantastic suggestion that painting and sculpture can achieve today. We see the strangeness created from meticulous observation in works by Pierre Roy, *Daylight Saving Time, 1929,* or Jared French, *The Rope, 1954;* we see the playfulness of Elie Nadelman, *Man in the Open Air, 1915;* Hugo Robus, *The Vase, 1928,* Saul Steinberg, *Nice, 1951,* and the horror of Albright's *Dorian Gray.*

The historic movements of dada and surrealism are fully documented in works by Kurt Schwitters, DeChirico, Jean Arp, Magritte, Miró, Dali, and others. However, no attempt is made to group these artists together. Rather they are placed in juxtaposition to other artists whose works seem to have something in common. This helps to emphasize both what a variety of different visions are customarily brought together under a term like surrealism, and also what a direct line can be traced from some of these pioneers to some of our more interesting younger artists. Thus, Kay Sage's *On the Contrary, 1952* looks uncommonly well beside De Chirico's *The Anguish of Departure, 1913-14.* Leon Kelly's *The Gigantic Insect, 1945* provides interesting comparisons with Dali's *Inventions of the Monsters, 1937.*

Pablo Picasso: *Interior With Girl Drawing.* At Walker Art Center

Provincetown

by Sam Feinstein

The Provincetown Advocate refers to the summer months as "our short and somewhat insane season". Less than nine square miles in area, hemmed by dunes and water, the Cape tip rises in population in disproportionate ratio to that of the thermometer, and becomes, until Labor Day, a jammed and unsoothed oasis.

In early June the breaking of its winter quiet starts; almost imperceptibly the outlanders arrive—an occasional tourist automobile, or more humble vehicles carrying artists to renew their cautious friendships with the townspeople. June here can be a moody month, its weather alternately placid and golden, or saturated with a raw mist, with salt fog in which the distant moans of boat horns sigh their predicament.

In June the galleries prepare for the season—the art association juries its entries late in the month for the July show: around it are the summer branch of Boston's Boris Mirski Gallery (moved this year from Bradford Street) and the handsome extension of New York's Kootz Gallery which was built here last year. Both galleries plan to show their regulars in July.

At nearby Wellfleet the Mayo Hill Galleries have organized a full schedule: Bostonian Louise Cardero's watercolors and oils, on exhibition during the first half of July, are to be followed by a two-man show which combines William King's sculpture (on loan from the Charles Alan Gallery in New York) and Chi Kwan Chen's watercolors (courtesy of the Margaret Brown Gallery in Boston.) August is to be divided between a group show by Florida artists from the Lowell Gallery in Coral Gables, and, as a grand finale, an exhibition titled "10 Great Americans" lent by New York's Downtown Gallery, will feature examples by John Marin, Georgia O'Keefe, Charles Sheeler, Stuart Davis, Yasuo Kuniyoshi, Ben Shahn, Arthur Dove, Bernard Karfiol, Niles Spencer and William Zorach.

Two new exhibition areas appear for their first full season in Provincetown—Gallery 256, which opened at the tag end of last summer, plans a series of group exhibitions by its mem-

bers and at least two open shows, while the Harry Salpeter Gallery is a brand new addition to the local art scene. Its interior provides one of those refreshing instances where art has replaced money as an attraction—the building once housed a bank.

Its first floor, used only for storage in recent years, has been remodelled through the combined efforts of Stephen Shilewitz, a young architect at M. I. T., two of his fellow students, and a local fisherman, "Sheikie" Rosa, who lives with his wife above the new gallery. Together they removed a non-supporting pillar which had cut into the flow of space, (the house, Mrs. Rosa tells me, is held together with turnbuckles) blocked windows to create a greater wall span, and constructed an intersecting wooden structure which stands free of walls and supports paintings as well as lights. Behind this rectilinear cage the walls carry the dramatic shadows of the suspended paintings like an extra dimensional frame.

Provincetown is never so provincial as when the New Yorkers arrive in full force. During July and August the influx grows until, to quote the Advocate's summing up, "we have this terrific parking situation, sewage problems, traffic congestion, tax problems and even social problems which result from living in each other's laps."

Yet somehow art survives—the work and the talk about it. At Hans Hofmann's flourishing art school his students earnestly await the first issue of New Ventures, a quarterly of contemporary writing, which carries Hofmann's articles on "The Resurrection of the Plastic Arts" and "The Mystery of Creative Relations". They will probably spark the controversies among the conservatives and the moderns here, since forums are inevitable as the season waxes hot.

And always, of course, there are the feuds, the eccentricities and the rumors. The latest is about an enterprising young Philadelphian, Charles Taylor, who, the story goes, is about to initiate an ambitious project on a modest scale: a combined orangeade stand and art gallery. Perhps the short novel by Barbara Crawford, "Day of the Circus" (in which, incidentally the villainess runs an art gallery, too) may be the titled clue to the Provincetown scene at the moment. Over the tiny tip of the Cape the day of the circus is about to dawn.

Denver Annual

The 60th annual of Western Art at the Denver Art Museum, open through August 1, is showing 225 works which were chosen by Daniel S. Defenbacher from entries sent in by artists from 18 western states. Awards amounting to almost $1,300 went to the acquisition of two oils, a sculpture, one print and two ceramics.

Sidney Laufman: *The Pines.* At Butler Art Institute, Ohio

Youngstown

Butler Mid-Year Show

First purchase award of $1,000 in the 19th annual of the Butler Institute of American Art (open through Labor Day) went to Sidney Laufman for his canvas, *The Pines.* It was selected from 300 recent works by living artists from 33 states (1,868 entries) by Roy Neuberger, New York collector, who served as juror in oil painting, and Charles Burchfield, watercolor juror, along with Institute Director Joseph G. Butler, three of whom awarded the prizes.

The current exhibition, the only large annual of its kind held anywhere during the summer, represents every trend or change that has taken place in the U. S. during the past 50 years. Among the oils large abstractions and non-objective works are much in evidence, including paintings by Hans Hofmann, Karl Knaths, Morris Kantor, Abraham Rattner and Karl Zerbe. Among the traditionalists there are pictures by Leon Kroll, Edward Hopper, Daniel Garber, James Chapin and Raphael Soyer. In between there is work by Peter Blume, Milton Avery, Sigmund Menkes; social commentators like Jack Levine and George Grosz and painters of the American scene such as Ogden Pleissner

Entries which were accepted came mostly from New York, Ohio and Pennsylvania. Over $5,500 in prizes were awarded for paintings, most of which were acquired by the Institute for its permanent collection.

A Gift of 10 Paintings

The White Art Museum at Cornell University has received 10 pictures by European artists, the earliest dated 1946, from Mr. and Mrs. Charles Zadok of Milwaukee. Zadok is a vice-president of Gimbels Bros., Inc.

The Zadoks made their gift on the conviction that contemporary art should be made available to more university students. The collection includes *Black Moon* by Zao-Wou-Ki, *La Verriere* by Vieira da Silva and a landscape by Nicholas de Stael, as well as work by Antonio Tapies, Lanskoy, Dany, Bercot, Garbell, Ottone Rosai and Merlyn Evans.

Munch Retrospective

The Norwegian pavillion at the Venice Biennale this year will present a retrospective of the paintings of Edward Munch, one of the initiators of the expressionist movement in Europe. It will contain 43 paintings from 1884 to 1940 most of which belong to the National Gallery and private collections in Oslo. There will be in addition 10 engravings, 20 lithographs and 20 woodcuts from the Municipal collection of Oslo. It is reported to be the first big exhibition of Munch's work to be held in Italy and one of the most important organized by Norway abroad.

French Art at Venice

Gustave Courbet will be presented at the Biennale this year at Venice in a large retrospective of some 50 works which will include at least five of the artist's most important works—*Wounded Man, The Wave, The Dark Source, Paysage d'Ornans and Portrait of Pierre Joseph Proudhon and his children.*

Britain at Biennale

The British section at the Venice Biennale this year will be centered on the work of Ben Nicholson, abstract painter who is married to sculptor Barbara Hepworth. Another British artist to have a one-man showing is sculptor Reg Butler, winner of the controversial international sculpture competition held last year. Painters to be presented in smaller shows include Francis Bacon and Lucien Freud.

Fortnight in Review

American Academy Exhibition

A disconcerting collection of mediocre and important visual art comprises this annual award show. It is hard to understand, for example, how a jury could have awarded the gold medal for graphic arts to Reginald Marsh, represented with drawings and etchings of vapid cuties and strong-men, usually limned with a heavy, explicit, and often vulgar line. On the other hand, a grant was awarded to Antonio Frasconi, one of our most distinguished graphic artists. His woodcuts in the exhibition reveal enormous ingenuity from a technical standpoint, and a gift of capturing specific moods, particularly in his California landscapes.

Painters honored include George Grosz, best represented with mordant early works; Virginia Cuthbert, with her echoing, mysterious magic-realist vistas (and including an exceptional August landscape illuminated by heavy dying light); Hazard Durfee, whose facile abstractions, gratuitously broken by linear flourishes hardly warrant an award just yet; and Edwin Dickinson, our American anachronist whose Manet-like brush so aptly describes the mood of aged landscapes. Among sculptors, David K. Rubins' realistic pieces, and Koren Der Harootian's stylized figures are at the competent, but not exceptional level one would expect. Arthur Brown, Jr. was elected to the academy for his excellent photographs of architecture, and Eero Saarinen for his architectural designs. (American Academy)—D. A.

French Art

This group of French 19th and 20th century paintings and drawings includes the work of famous artists and that of painters little-known here. **Courbet's** small landscape, one of his Ornans subjects, is perhaps the *clou*, showing him felicitiously at his best. His love of nature and his representation of it in rich pigment and considered composition reveal his innate gifts as many of his larger works fail to do. Among other items are a landscape by **Maximilian Luce**, its clarity of light and color patterns accentuating contours and mass; **Jean Petit's** figure piece, carried out in an unusual form of pointillism, and canvases by **P. Vogel** in which simplified statement is touched into warmth by his personal approach.

Boudin, abandons his usual sea subjects in a landscape of romantic appeal, yet continues to be the "Raphael of the skies" in the overspreading lucence of the background setting. **Pissarro's** landscape is luminous, but carried out with his characteristic reticence. **Guillaumin's** figure piece hardly suggests his belonging to the impressionist fold, in its solid forms, blocked out with palette knife. The Barbizon Diaz is represented by a forest view, a delicate juxtaposition of tones and effects of shadows without opacity. Other artists in the exhibition are **Toulouse Lautrec, Henry Lebasque** and **Bonnard.** (Cadby-Birch)—M.B.

Anthony Thieme

Unconcerned with the drama of Spain's past, unperturbed by the misery of its present, Anthony Thieme, in a series of watercolors entitled "Romantic Spain," has depicted the superficial charms that the average tourist observes or that the average stay-at-home dreams about. Here are the picturesque details of an intimate courtyard, the black shawled figures and barefooted urchins, the laden burro, the sunbaked houses, the sweeping vista with remote turret, impeccably rendered with the veteran craftsman's flawless stroke. Nothing of the country's harsh contrasts is revealed in the subtly muted tones and subdued palette of these picture postcard scenes, but this is characteristic of the unobtrusive quality and the unfailing taste and polish which distinguish the artist's work. (Grand Central, to July 16)—M. S.

Moura Chabor: *Paris Street*

Alan Group

"From Museum Walls," this exhibition is comprised of works by the gallery's regular artists which have been included in prominent museum and academy shows during the past season, indicating both by extent and quality that the gallery has been well represented around the country. Two works which were shown at the Des Moines Art Center are especially outstanding; Jack Levine's *Judge* is a solitary figure in a murky courtroom, the luminous countenance and dark recesses suggestive of Rembrandt, although the peculiar flickering of the light is Levine's own speciality; Reuben Tam has conveyed the full force of the moon's tidal pull in an intensely romantic seascape drenched in moonlight. George L. K. Morris is represented by one of his typical spatial explorations which inevitably end in impasse, and Guglielmi exhibits a handsome simulated collage of cut-outs and silhouettes painted in brilliant color. A large *Bathers* by Herbert Katzman suggests that the artist is not unfamiliar with the early work of Matisse, although his slashing style lends individuality to the arabesque of nudes beneath the black boughs. (Alan, to Aug. 20) —M. S.

Chabor and Lubbers

In "A Tale of Two Cities," paintings of Paris by Moura Chabor and of New York by Adriaan Lubbers comprise an exhibition circulated by the American Federation of Arts. In the case of Miss Chabor, it is easy to understand circuit appeal, for she presents a sparkling, ingenuous picture of summertime Paris. Her images of green gardens, well-behaved school children and beloved bridges are invariably expressive. But the Dutch painter Lubbers, who died recently, caught little of the charm of New York. His labored abstract style deadens his subject disagreeably. (Galerie Moderne)—D. A.

Downtown Gallery Group

Without ransacking the storage racks for a full-stock show, the Downtown has selected only 14 works by as many artists for its summer show. For me, the **William Harnett** *After the Hunt, 3* is perhaps the most interesting. It is a magnificent composition of Harnett's favorite props, ingeniously contained within a narrow plane, and sensitively rendered color-wise. Other works of note include **Stuart Davis'** emphatic oil, **Preston Dickinson's** 1922 *Still Life with Compote,* a crisp cubist pastel of great clarity; **Joseph Stella's** somber gouaches and **Ben Shahn's** ambiguous harlequinade which appears to be two capricious clowns and a Wall Street banker, who is who? (Downtown, through summer.)—D.A.

Passedoit Group

Carefully selected, this show is far above the average summer group. Among paintings I found most effective are Dorothy Andrews' *Sunflowers,* generous in its shapes and inventively composed, Paul Emile Borduas' abstraction, with its cascades of autumnal color, Stefano Cusumano's analytic still-life with its resonant tonalities and Henry Niese's room interior with the colors of an antique patchwork quilt. There was also an excellent drawing of Marseilles by Frederick Franck. (Passedoit)—D. A.

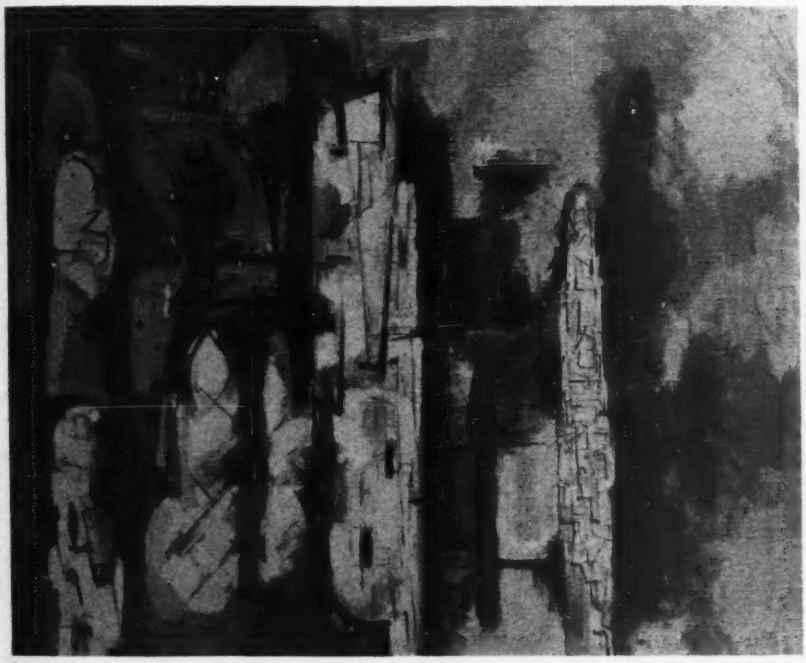
Heller Group

Dominated by Vasilieff's sprawling and studiedly naive still life, *Black Chair,* this end of the season exhibition at the Heller Gallery is notable for several of its paintings. One is Roy Lichtenstein's *Weatherford Surrenders to Jackson,* a travesty of a historical painting, half humorous, half sardonic, painted in a broad swashbuckling manner with both a vigorous imagination and brush at work. Also outstanding in the show is Rassie Gifford's *After Image,* complex in construction, with myriad broken areas of color woven together by tenuous line to create a cobwebbed and dreamily evocative interior with figures. Among the other works are Helen Beling's *Standing Female,* elegant in the manner of Nadelman, but with an expressionist turn abhorrent to the latter; a soft, loosely painted abstraction, *The Sea Beyond,* by Louis Bunce, and Julio de Diego's romantic animated ruins in Italy, *Historical Town.* (Heller)—M.S.

Here are a few of the 208 artists who have, at one time or another, copped prizes: Amy Jones, who shows a sensitive rendition of her own studio; Stanley Levine, who offers a realistic portrait and Ruth Sangrund and Manuel Truda, all oil painters. A particularly rich representation in the grapnics division includes prints by Shirley Goldfarb, Harold Paris, Gregory Masurovsky and Margot Steigman. Paul Nabb, Ronnie Cutler and Robert J. Moore as well, offer works revealing genuine merit. (Whitney)—D.A.

John Myers Group

More than 20 artists contribute to this season's round-up which includes a variety of styles. Most outstanding were William Scharf's ominous abstraction of a fountain —a curious combination of blacks, mauves and pinks—Maurice Sievan's loosely expressionist landscape in subtle color, and De Hirsch Margules' gay interpretation of objects reflected in a mirror. (John Myers) —D. A.



Louis Bunce: *The Sea Beyond.* At Heller

City Center Drawings

Keeping the level surprisingly high, jurors Ben Shahn, Louis Schanker and Peggy Bacon selected an exhibition of drawings which ranged from pure abstraction to pure realism. I found at least a dozen outstanding items including John Altoon's attenuated version of insects, Vito Giallo's expressive *Man With Doll,* William L. Harris' summary description of an elderly woman, Si Lewen's *Ecce Homo,* Tony Vevers' landscape, and drawings by Wolfgang Beck, Jules Maidoff and Marian Parry. (City Center)—D. A.

Village Art Center Group

For the past 11 years, the Village Art Center has gallantly sponsored open juried exhibitions with the intention of unearthing fresh talent. Judging by the retrospective which filled the whole first floor of the Whitney Museum, the Center has made an unusual contribution.

Suizan Miki

Trained according to the rigid and rigorous formulas of traditional Japanese art, Suizan Miki has had a distinguished career in his country as a practitioner of official art. Exquisitely painted with watercolor on silk, most of the works in this exhibition are typical examples of this stylized and highly formal art, depicting the ornamental costume and languid gestures of the girl dancing or playing a musical instrument or a familiar legendary scene, rendered with invisible brush stroke and absolute precision. Graceful and pleasing as these works are, the mellifluous curves of line and contour, unvaried throughout, become automatic and monotonous by contrast with the angular and dramatic silhouettes of earlier Japanese figures. A gradual loosening of the artist's style is revealed in several near-genre scenes from the last two years; here a trace of spontaneity is discernible in the portrayal of a moment, in the attempt to capture figures in action, rather than the previous posed and lifeless figures in eternal suspension.

However, the essential features of this art remain Eastern—the depersonalization of humans through mask-like faces and classical postures, the rejection of expressive treatment, the denial of self and the absence of the artist in his work. The Occidental cannot help but marvel that there is no reflection of a decade of war, ending in the atom bomb, defeat, occupation and post-war turmoil, in this serene, detached and decorative art. (Gallery 75) —M.S.

J. O. J. Frost

In 1922, at the age of 70, John Orne Johnson Frost ransacked his memory for images of his native town, Marblehead, Massachusetts, where "man lived in Paradise and did not know it." His paradisiacal panorama of a busy sea town reaches back to the Civil War period when peace, love and liberty were the rallying cries which Frost duly inscribed on his paintings.

These are without any question truly primitive paintings, reflecting a simple mysticism and nostalgic faith. They are painted in bright hues, in childish compositions and with a primitive's delight in additive detail. Their story of New England has an authentic ring, and yes, even charm. The show, as the gallery states in its catalogue, was "most enjoyable." (Knoedler)—D. A.

Scandinavian Prints

One of the outstanding printmakers in the world, Rolf Nesch dominates this show with his powerful metal-cuts. They include several of his "white" images of Norwegian landscapes and a satirical line-cut, *Babbitts.* Among the others, Birger Halling presents stick-figure modern, rather uninspired; Ole Berg offers decorative, sometimes crude abstractions; Margaret Gadd, lyrical realist landscapes. Paul Rene Gauguin with quiet authority works in an expressionist woodcut technique, often with capricious themes reminiscent of Miro. (Serigraph)—D. A.

Contemporary Arts

A catholic selection of oils and watercolors, this summer group encompasses styles ranging from realist to non-objective. Distinctive are Virginia Cuthbert's magic-realist portrait of a cat lover, William Chaiken's effusive flower piece, Theo Hios' expressionist version of an ink plant, and abstractions by Florence Kawa and Murray Jones. (Contemporary Arts, to July 31) —D. A.

Roederer and Schurr

Both these young French painters are concerned with unobstrusive, intimate, and coloristically-restrained views of French city and country, choosing such bits as a fragment of Versailles, a beach scene, houses in the country, Paris streets. In style, however, there are some differences. **Claude Schurr's** penchant for cleanly-planed forms, tidy architectural groupings, and flat colors gives his work the flavor of a primitive. By contrast, **Claude Roederer** paints more loosely, with a sketchiness seen to advantage in the tiny and fresh *Venise,* where a few economical strokes define water, sky, gondola. (De Braux—R. R.

Spirit of Summer

Here is a frothy and cooling selection of summer subjects, ranging from scenes of sand or forest to more surrealist imaginings. The beach is a favorite setting, whether it be for **Alex Colville's** sleeky stylized figures, **George Tooker's** meticulously painted sleeping boys, or **Kenneth Davies'** slickly facile *trompe l'oeil* of debris on the sand. Less earthbound are **Wyn Chamberlain's** moonlit *Bucolic,* with its dancing nymphs; **John Wilde's** *Spirit of Summer* (the leitmotif of the show), with its floating muse recalling Arthur Davies; or **John Langley Howard's** keyhole views of the private lives of leaves and insects. (Hewitt, through summer.)—R.R.

William Hall

Making a debut both as painter and sculptor, William Hall demonstrates in both media his preoccupation with the relations of void and solid. He exhibits several large sculptures laden with organic suggestion, their continuous movement arrested by stable forms and beautifully framed voids. Among the smaller sculptures there is a fine little frieze of figures, rhythmically arranged in the patterns of a primitive dance, in which a lingering trace of Mayan art may be discerned. The paintings are less successful; when the artist turns to two dimensional expression his vocabulary is sparse and studies of volumes in motion appear contrived. (Crespi)—M.S.

William Hall: *Two*

Benno and Ernest Guteman

In such watercolors of Benjamin Benno's as *Pastorale* or *Marinescape,* a scratchy, wandering line is combined with blurry, greenish tonalities, producing the effect of almost spontaneous reveries of a private nature. By contrast, such paintings of his as *Still Life with Breadbasket* are more firmly organized in a tight linear structure, though the wanness and fragility of the watercolors are still apparent.

The sculptor, Ernest Guteman, demonstrates a more forceful and coherent viewpoint. His works are in the constructivist vein, organizing intricate geometries of machine-like precision into compositions whose monumentality belies their actual size. Especially handsome is the brass *Head,* with its jagged, spiky play of faceted surfaces. (Jacobi)—R.R.

Segy Acquisitions

The Segy Gallery's constant exhibition of African primitive sculpture continues to grow. Among the recent purchases is a small pure gold mask from the Bauli tribe of the Ivory Coast which was used by the chieftain's sons. There is also a fine anthropomorphic abstraction in the form of a charcoal burner from the Cameroons and two small fetishes complete with "magic substance", Western buttons and a small mirror which illustrate the native belief that these oddments from a foreign source gave them additional power. These are from the Batiki and Bakongo tribe.

Neither African nor primitive is the 16th century Portuguese crucifix excavated by a Greek engineer in the Belgian Congo. Sent from Greece, this acquisition also points up the fact that the dealer in fine primitive art today replenishes his stock from sources generally removed from Africa.—S.T.

Young German Artists

Student works selected by Professor Karl Hofer of the Berlin Academy are about as interesting as student works from anywhere in the world. There were, however, several young artists worth watching in the future: Alfred Winter-Rust, a graphic artist whose vitality is obvious, and who has acquired a number of techniques from Rolf Nesch apparently; Arno Beckmann whose lithographs have powerful expressionist overtones; Rudolf Kugler whose serigraphs arrive via Klee, and Charlotte Schmidt whose bright-hued experiments in serigraph augur well for her future. (Caravan)—D. A.

Mosaics

As the first of a series of exhibitions relating "art and thought" this interesting book shop offers mosaics by five contemporary interpreters. Set against a background of quotations and illustrations on medieval mosaic art, these individual works assume a more logical role in the modern milieu. Certainly the exquisite and often profound abstractions by Jeanne Reynal offer a truly unique development in the medium. Max Spivak and Boris Anrep use the techniques of the old masters in their nonetheless contemporary compositions, while Louisa Jenkins and Elsa Schmid both seem to be considerably influenced by painting, often to the detriment of their mosaics. (Amory Books)—D. A.

Morgan Library Acquisitions

The year's acquistions on view at the Morgan Library include drawings, manuscripts and incunabula. Of particular interest in the manuscript group is the last poem of Dylan Thomas, written the day before his death last November and, ironically enough, on a death theme. Among old master drawings on view are a group of four delicate chateaux and cathedrals in towns along the Loire. Other items of interest are a Pontormo sepia drawing, an illuminated manuscript of 1450, and first editions of Juvenal and Sallust, both dated around 1470. (To July 30.)—D.A.

Young American Craftmen

Five years ago the American Craftsmen's Educational Council initiated a competitive exhibition of ceramics, textiles, jewelry and other handicraft objects made by students and young craftsmen throughout the country. The purpose of such a competition was to encourage the development of crafts and raise the standards of the products, while stimulating public interest and providing an opportunity for sales. The 1954 exhibition recently opened in the gallery of America House, 32 East 52nd Street, where it will be on view to the public until September 8th. Already the beneficial influence of the annual competition may be observed in the high quality of the work exhibited and the emphasis on simplicity and originality of design.

The jury, consisting of Charles Nagel, Just Lunning, Maurice Helman, Paul A. Lobel, Ilonka Karasz, Berta Frey and Priscilla Porter, selected 166 items from those submitted, judging the objects according to their design, skilful execution and marketability. Prizes were awarded as follows: metals: Everett W. Macdonald, Alice Abrams, Marilyn Zirkel Goodman; woven textiles: David and Marie Hatch, Edward Cruickshank, Jack H. Perkins; printed: Janet Doub, Margaret McHaffey, Helen Frick; textile accessories: Mrs. Paul Chase, Margaret Richards; ceramics: Ann W. Sherman, Peter H. Voulkos, Evelyn Ackerman; ceramic accessories: Robert Shore, Gail B. Anderson, Marilyn Fox.

Kottler Group

Among a number of pedestrian works only Weston Warren's realistic forest scene and Margarita Ziff-March's pastose city-scape seem worthy of exhibition. (Kottler) —D. A.

Peridot Group

A distinctive item in the Peridot Gallery showing is a flower piece by **Leon Hartl,** marking his return to the exhibition world after an absence of many years. It is carried out with his usual elegant precision, his exquisite textures and nice relevance of forms disposed in graceful freedom.

The other paintings are all in the contemporary mood of imprecision of statement with little or no reference to objective fact, forms created by the artists in response to personal conceptions. Outstanding among them is a skillful juxtaposition of angular shapes and cubistic lettering by **Weldon Kees; Tal Coat's** harmony of evanescent grays, **Hyde Solomon's** tremulous brilliance of thrusting filagreed patterns, **Seymour Franks'** almost kaleidoscopic interpolations of colored and black shapes.

Blanche Phillips: *Double Image*

Plaster and wire sculptured panels by **Tino Nivola,** embody wide variation of scales and textures. Other artists contributing imaginative works are **Arthur Elias, Reginald Pollack, Rosemarie Beck,** and **T. Heima.** (Through June and July.)
—M.B.

Roko Group

Extremely diverse and rather more interesting than the usual summer fare is this group show of new work by some 50 artists. Among the many outstanding oils are Charles Duback's expressionist portrait, Howard Kuh's large-formed still-life, Vera Torkanowsky's lyrical abstraction and a canvas by Roger Annear. Watercolors of distinction include Ted Davis's casein arrangement of fish, Robert Andrew Parker's self portrait and Frank Stout's nocturne. A number of sculptures include a blocky nude by Sidney Geist in a witty idiom, a playful bird which could be a stabile by Blanche Phillips, and a ceramic figure by Jerome Goldman. (Roko, to July 4)
—D. A.

Modern Watercolors & Drawings

Diversity and high quality characterize this selection, which ranges from a billowy and flickering sanguine drawing by **Fragonard** (whose sense of moisture and atmosphere is reincarnated in the **Signac** watercolors included) to an early **Picasso.** If **Ingres,** the great exemplar of draughtsmanship is absent, his spirit, at least, lies heavily over the show, whether one looks at **Winslow Homer's** delicate *Head of a Woman,* **Degas'** deliciously off-center lady, **Seurat's** free copy of the master's *La Source,* or even the attenuated line of **Modigliani's** portraits. Nor should one neglect to mention **Turner's** *Boats in Dover Harbor* with its spiderly network of sails and masts, or the group of **Toulouse-Lautrecs,** especially the quick and racy *Les Soeurs.* (Knoedler, through July.)—R.R.

Lynn Kottler Group

Nearly every current style, from illustrational realism to the more daring experiments with textures and patterns, are on view in this group showing of eight artists. The most impressive single talent is Joseph Napoli's, especially his *Painting No. 1* with its brute textures, possibly derived from Dubuffet's more extravagant moments. The two works of Katrine Hvidt Bie, *The Women* and *The Lake,* appropriate the expressionist language of Munch and use it to individual advantage.

At the other end of the scale, however, are the works of Gordon Wilcox, Margaret Huntington, and others, whose works refer so readily to the scenes they depict that they deprive themselves of any effective feeling as paintings. (Lynn Kottler, to July 10.)
—H. K.

On the Material Side *by Ralph Mayer*

The Working Sketch

Sketches are either of the visualizing kind, or what I will call the observational kind. For the purposes of this review, a working sketch is a drawing or painting either made as a note or memorandum to be used in creating a more finished work, or it is preliminary, the germ of an idea, to be developed into an improved form. In other words, it is a concise visualization of an impression or an idea—a memo in visual terms. But if it has esthetic value in its own right, then it is no longer a sketch in this sense, it becomes a work of art, which involves further material considerations as to its preservation, its permanence, its effectiveness for exhibition, etc.

No criticism of either of these sketching attitudes is intended; the point is that if the sketch is more than just a sort of letter to oneself, the notebooks must be made of good rag paper, the water colors, oils or pastels, and the ways of applying them must conform to adequate standards. For convenience and efficiency however, the working sketch does not necessarily have to involve these matters, it is essentially an aid to the creation of another later work.

Some artists paint in direct contact with their motifs; others prefer to work from preliminary sketches and the latter often find it desirable to augment their sketches with written notes which are memoranda of observations or conceptions. We have sketches by artists of the distant past as well as those of our own day which often bear color notations in writing, or written indications of elements of draftsmanship omitted from the sketch. On a landscape sketch one may scribble words or abbreviations of words to note the color of a field or a building, the species of a tree, etc. A quick outline duplicate or "map" of a drawing can be made to accompany it if one does not wish to write on it.

Snapshots are also very widely used to augment sketches; some painters rely on the camera for details of some of the elements in a subject; most creative artists, however, are careful to exclude any actual camera influence from their paintings, and few habitually use a snapshot as a sole replacement for sketches and notes.

For sketching away from the studio, there are many materials and procedures in use; from pencil and notebook to elaborate portable outfits with oil painting equipment.

The Simple Sketch

The wire-bound sketchbook with pages that lie flat and tear out easily is excellent. Every size is available up to 18x24 inches. These are usually made of roughish stock, but smooth or bond paper surfaces are also available.

If you want to preserve your sketches for posterity, one has to give up the wood pulp sketch books and use fine paper from a pad, or carried in a portfolio, etc. Jules Pascin habitually wore a topcoat or raincoat with slit pockets, under which he sketched "blind" in subways or waiting rooms and he would never accept a social invitation unless assured that he could sketch.

A school pencil case made of leather or plastic cloth with a zipper, 12x2 inches will hold an assortment of drawing pencils, flat slice of artgum, a pencil sharpener, a couple of single-edge razor blades in an aspirin tin, a 6 inch ruler. It is a vast improvement over having all these things distributed loose in pockets and handbags. The ruler is handy when layout or proportions are important. or when one expects to expand the note. There are also outfits available for sketching in watercolor and oil.

Artists' Bazaar

Two New Papers

A new wet strength facing paper for the restoration of old paintings has been announced by the Technical Papers Corporation. The paper will stand rough handling, can be rubbed when wet and removed without difficulty after work on the painting has been completed. It is especially useful for eliminating blisters and for transfers. The company also has brought out a paper especially designed for printing from cuts or plates. The new material, known as "Tableau", is made from long vegetable fibers and has been treated for wet as well as dry strength and absorbency, and makes possible new sharpness of line and depth of tone. For further information on both items, write to 25 Huntington Avenue, Boston 16, Massachusetts, Technical Paper Corp.

For Pastel Work

A new simulated colored charcoal pencil in twelve brilliant colors has been brought out by the Swan Pencil Company. Fast and easy to overlay with art fixatives, uniform in color and density and of suitable strength, it is useful wherever pastel technique is wanted, and will eventually be available in 24 colors. The manufacturer, at 221 Fourth Avenue, New York, will supply further information on request.

New Jet Black Ink

A newly patented water-soluble, acetate-adhering, jet black masking ink for overlays, color separations and masking was introduced in the recent Advertising Essentials Show in New York. For free sample, write M. Grumbacher, Inc., 464 West 34th Street, New York, N. Y.

Coast-to-Coast Notes

Silvermine Annual

More than 50 awards were made at Norwalk, Conn., at the fifth annual New England exhibition of painting and sculpture at the Silvermine Guild of Artists on June 4. The exhibition, a panorama of the works of New England artists, contained almost every conceivable style and subject.

Top prizes awarded by Guild president John Vassos went to **Arthur Polonsky,** Boston, for his oil painting *The Window,* sculpture to **Phillip Darling,** Wellesley Hills, for *Seated Figure,* and for water color to **Robert Roche,** Stamford, for his *At Paco's Funeral.*

The jury's choice was not easy, and many among the 200 works displayed were worthy of note. The influence of New England's landscape was apparent in a majority of the pictures, even in abstractions where one felt the sea and rocky hills hidden behind the artist's statement.

Although many prominent artists submitted work to the exhibition, it was dominated by unknown younger artists, several of whom showed great promise.—J.M.

American Primitives Abroad

The Smithsonian Institution traveling exhibition service has sent a group of 150 oils, watercolors and drawings by American primitive artists to be shown at the annual summer festival in Lucerne, Switzerland, which opens July 17. The work is being sent abroad under the auspices of the United States Information Agency. Most of the work is by artists of the 17th, 18th and 19th centuries, including Edward Hicks, William Prior, John Kane and Horace Pippin. There will be a section of work by living artists among whom are Clara Williamson, Streeter Blair, Patsy Santo, Gertrude Rogers and Grandma Moses. After the Lucerne showing, "American Primitive Paintings" will be presented in Vienna, Munich, Dortmund and possibly in Oslo and London.

West Coast Film Depot

The San Francisco Museum of Art will become the West Coast center for circulating motion pictures from the Museum of Modern Art Film Library beginning September. Aiming to cut transportation costs, the two institutions will cooperate to circulate 16 mm prints of 35 programs of motion pictures from the Museum of Modern Art's collection to study groups in California, Washington, Oregon, Idaho, Arizona, Hawaii and Alaska.

CSFA To Reopen

The California School of Fine Arts, 82 years in existence, has announced that it will open in the fall term beginning September 7 to offer its full curriculum. Earlier the institution was threatened with closing its doors as the result of financial trouble.

Books

A God's-eye View

SEEING AND KNOWING, *by Bernard Berenson.* New York: Macmillan. $3.50. CARAVAGGIO, *by Bernard Berenson.* New York: Macmillan. $3.50.

by Margaretta Salinger

For 60 years, since the publication of the first edition of "Venetian Painters of the Renaissance" in 1894, Bernard Berenson has been contributing steadily to the literature of the history and criticism of art. Now that he is well over 80, weariness, boredom, and cold objectivity are apparently still alien; the works of art that he writes about are things that have happened to him —effective forces in the perpetual shaping of a most remarkable spirit.

Mr. Berenson's most recent publications, the two slim volumes "Caravaggio" and, "Seeing and Knowing", have a common characteristic: beyond the subject matter of each is a heavy freighting of explosive material—enough to blast two great structures of generally accepted opinions and beliefs.

The Caravaggio is ostensibly a study of the proud, passionate, impudent, revolutionary, and today very fashionable, 17th century master, who perhaps more than any other artist changed the entire course of painting from 1600 to the Armory Show. The emphasis suggested in the subtitle, His Incongruity and His Fame, is not disregarded, and the author has carefully pointed out those surprising inclusions or attitudes in the paintings of Caravaggio which are at variance with the context or with representations of the same subject by his forebearers and contemporaries. The essay is divided into two parts, the first dealing in an orderly systematic fashion with the works generally accepted as Caravaggio's, including a few of still debated authorship. The analyses of the separate pictures are original, interesting, and above all stimulating, though perhaps over-rich in stylistic mannerism and allusion to obscure personalities like one Pietro Muttoni della Vecchia, and rather far-fetched in citing what the author chooses to call a "frivolous parallel" between the Uffizi Concert and a work by Paul Cadmus! But if the reader is brought up short by the assertion that Caravaggio in the Escorial *Salomé* anticipates Jean Cocteau, he is rewarded in the same paragraph by the description of the heroine as looking "sad and woebegone and dismally middle-aged." So she does.

Part II of the Caravaggio is an attempt to draw conclusions about his "formation, character and quality as craftsman and creator," and a discussion of the "effects he had on contemporaries as well as on immediate successors" So far no atom bombs. But toward the end of the book there are two outbursts of rage: one directed against those of us who are accustomed to associate Caravaggio with the Baroque, and the other against those (chiefly on the curatorial staffs of museums) who attach overmuch significance to "historical importance." Mr. Berenson lays the responsibilities for labeling Caravaggio and his works baroque on authors who he designates as "German-minded"; against them there is an angry, exaggerated diatribe, which includes 11 lines of scornful spoofing, reminding the reader of the author's own comment on Gertrude Stein and James Joyce, "I can see what fun both these jokers must have had."

If it took courage to unthrone Caravaggio as the king of the Baroque (which role he still plays for this reviewer) even more spirit and energy went into "Seeing and Knowing", for its dominant message might be epitomized as a condemnation of contemporary art. Mr. Berenson regards its preoccupation with what cannot be represented visibly as a triumph of "knowing" over "seeing." An elaborate highway leads up to this conclusion, broad as the entire history of art which the 88 varied plates illustrate.

The brief 40 pages of text follow through five lines of reasoning. The author begins by establishing the separate concepts of seeing and of knowing by experience of what we are seeing, even at a distance, concluding that "Representation is a compromise with chaos, whether visual, verbal, or musical. The compromise prolonged becomes a convention."

Then he makes the mastery of depicting the nude his criterion for the visual arts, both monumental and minor. Delicacy, refinement, and charm cannot be "obtained only when the draughtsman has the same command of the articulations of the human body that the poet has over the vocabulary and idiom he is using."

Modern art is thereby damned, and the contemporary circumstances are labelled a period of "occultation", which is likened to a similar condition in the "so-called Dark and Middle Ages." There follows a fascinating digression on the art of landscape, of which Mr. Berenson has always written with deep insight and wide knowledge. On this subject there are fine turns of phrase, like the reference to "Michelangelo's reluctant landscapes . . . as abstract as those of the aged Degas", and beautiful connotative expressions too, such as those describing how Girolamo da Cremona and Liberale da Verona "discovered in their miniatures the fascination of the dawn", and how Giovanni Bellini discovered "the sky after sunrise and before sunset, as well as settled serene full daylight."

"Seeing and Knowing" ends on a note of optimism. The author regards our present situation with a God's-eye view justified by his long and conscientious experience: "What is even a century in the history of mankind! We have been through as much again and again in the last few thousand years." It would be comforting indeed to hope with him that "eyes and ears will reconquer their rights to inform head and heart, and these will use them for new compromises between seeing and knowing, between feeling and thinking."

A Guide to Parents

CHILDREN ARE ARTISTS, *by Daniel M. Mendelowitz.* Stanford, California, Stanford University Press. 1953. 140 pp. $3.00

by Edwin Ziegfeld

Educators, generally, and art educators, in particular, frequently do not realize that most of the instruction and guidance in art for young people is carried on by individuals without special training in the field, specifically, parents and general classroom teachers. Yet, there is a surprising dearth of books addressed to these groups. Daniel Mendelowitz has undertaken to write such a book and has done it well.

The textual portion of the book is organized on a chronological basis, each chapter discussing a phase or stage in the development of art ability beginning with the two to four-year group and ending with adolescents. Professor Mendelowitz has used this organization because he sees art as a developmental activity which to have meaning must be considered in the context of the growing and developing child. Little use has been made of references and few specific studies are cited. Yet, it is evident that Professor Mendelowitz is familiar with the literature in the field, for the generalizations which he makes are based upon the experimental work which has been done. He has made liberal use of incident and ancedote to illustrate points and to demonstrate procedures, thus giving the book a reality and immediacy which is especially helpful.

As is fitting for a book of this sort, it contains a large number of illustrations. These cover the art expressions of children at different age levels and of different subjects and types of expressions and are generally well-chosen. For the most part, the examples are grouped around some idea, such as development of symbols, handling of perspective, caricature, portraits, or crafts, and are drawn from different age levels. The illustrations, therefore, are organized differently from the text and an added dimension to the book is thus provided. Their effectiveness, however, is limited in that no specific reference to any of the plates is made in the text. The book could have been strengthened considerably had specific references been made to the examples of children's work illustrating.

Chicago *by Allen S. Weller*

A New Art Center

Everyone in Chicago who is concerned with the arts is watching the 1020 Art Center. This is the 19th century mansion which Ellen Borden Stevenson made available last fall to a variety of organizations which can only benefit by this close relationship. Artists' Equity, the editorial offices of Poetry magazine, the Chicago unit of the English-Speaking Union, the Scandinavian-American Foundation, the Service Club, and WFMT, the FM station which specializes in music and poetry, are already occupying space there. A series of exhibitions has been held throughout the year, a number of important lectures, symposia, and readings have been scheduled, and there are ambitious plans for the future. An outdoor theater is projected, and a series of Shakespearean productions is a summer possibility.

Artists' Equity has adopted an enlightened policy in the development of the Center, and it has the real possibility of becoming an important element in the cultural life of Chicago. I am informed that a recent decision has been made not to confine work selected for exhibition in the very pleasant gallery to members of that organization alone, but to make it available to whatever artists are selected by competent juries. The current exhibition of prints and drawings has been assembled on this premise, and is excellent.

An interesting beginning was made during the year in the establishment of a picture rental service, with some 300 works of art to choose from. However, the Art Institute of Chicago (which has often been accused by local artists of neglecting them), has recently decided to advance into the same field, and Equity is consequently withdrawing from this phase of its activity.

To my mind, one of the greatest services which the 1020 Art Center could perform for Chicago artists would be to make it a place where museum directors and people who are working on national shows could get a just and complete idea of what is being accomplished here. The commercial galleries in Chicago operate on such a totally different scale from 57th Street that it is difficult and time-consuming for a visitor to get in touch with much of the best work. An annual Chicago and vicinity show at the Art Institute (very oddly restricted by geographical limitations, in any case) is not enough. For years it has been discouraging, both to the artist and to the spectator, to see work of many Chicago artists in hotel corridors, in department stores, in shops where paintings, prints, and sculptures are hemmed in by furniture and miscellaneous household articles, and in other places which are not primarily or exclusively galleries.

London *Continued from page 14*

most ambitious picture to date, *The Hornby Train,* shows the firmness with which he constructs a composition. One might say that Rogers reverses the typical modern evolution, inasmuch as he adventures in subject and looks on his technique as a stabilizing factor converting reality into a well-ordered scheme.

A different method of reconciling the illusion of space and depth with the physical reality of the flat picture surface was that of Patrick Heron at the Redfern Gallery. He takes a good deal from Braque but has his own assurance of style and facility. "Painting," says Heron, "is essentially an art of illusion . . . the illusion of forms in space." His own efforts to combine the attraction of two-dimensional surface design with an illusory power are not the "art of illusion" as it was once understood; the combination is not always complete; the touch is sometimes too facile; but the painter's variation on the modern theme is gay and spirited.

Finally, Reg Butler's showing of his recent works at the Hanover Gallery started a controversy over his and the sculptures of Picasso shown at the Lefevre Gallery. Butler, internationally known by his Unknown Political Prisoner design, continues to make strange linear constructions of metal, sometimes suggesting the apparatus and decor of an acrobatic performance, sometimes the antennae and carapace of an unknown organism. A British critic, indeed, has found in the latter a visualization of science-fiction; The Times was reminded of "those intelligent cockroaches which, as every schoolboy knows, inhabit the planet, Jupiter." Yet if these wiry shapes seem more speculative than sculpture need, or ought, to be, the centerpiece of the show is a full-length female figure, plastically treated, in which the quality of this sculptor-metalworker as an artist can be fully appreciated. There is sculptural life in the figure's emaciated flanks, a delicate but distinct grasp of form. It affirms the impression that Butler is one of the most interesting living practitioners of three-dimensional art.

Paris *Continued from page 14*

Her art is sober and powerful. Karskaya is the opposite of Tryggvadottir. Her painting is like a vigorous plant composed of volatile algebraic designs. Painting that explodes like lightening only to fade away, full of quips and pranks and quick pirouettes. Color is secondary; graphic quality is king.

There are two other exhibitions by women whose painting could not leave us indifferent. At the Galerie de Verneuil Anne Staritzky had colorful abstract compositions of which the technique reminds us of sumptuous rough-textured fabrics for wall-draperies. At the Galerie Arnaud, Nathalis Dumitresco—the wife of the painter Istrati—reveals a new stage in her evolution. A few years ago she started with austere compositions in black and white, then she timidly took up color and has gone on gradually toward a freer conception, thus gaining in lyricism what she has lost in restraint.

In a group exhibition at the Galerie Cimaise de Paris the only works which seem to me worthy of attention are again by a woman. They are the small pastels of Aurélie Nemours, compositions made of little juxtaposed squares like those already made by Sophie Taeuber and Paul Klee, but with a personal touch caused perhaps by the pastel material itself. I was moved by the inner warmth of these works.

Some women have a place of honor! If one adds to the name already mentioned those of Vieira de Silva, Jeanne Coppel, and Marie Raymond, we can see that the future of the art created by the Sophie Taeubers and Sonia Delaunays is brilliantly assured in Paris.

I can not close this rambling chronicle without saying a word of the exhibition of the works of Emile Bernard at the Galerie du Colisée. We know that this painter, when very young, met Gauguin in Brittany, and that Gauguin had a decided influence on him around 1888. He also was a friend of van Gogh who wrote him letters that are now famous. In this exhibition can be seen a landscape of the Ile de la Jatte, painted the very day when van Gogh shot himself.

This landscape, although it has not much accent, still seems astonishingly fresh, and impregnated with the colorful atmosphere which inspired it. But the most important and the most unexpected work of that small exhibition is the *Funeral of Vincent van Gogh* painted from memory three years after the event. It is an unusual piece of work, as much because of its impressively simple composition, as because of its coloring. Blacks and grays predominate with only two strong accents in yellow: the wreath awkardly hung on the catafalque, and the large spot on the lower part of the painting, lemon or flower, one cannot tell. The very straight line of the spectators' heads reminds us of a similar arrangement in the *Funeral of the Count of Orgaz* by El Greco. But the bodies forming a single black mass, and the right angle formed by this mass and the pall, *that* was something absolutely new in those days and even shows a rare audacity. It is too bad that Emile Bernard was at that time too young to understand that his future lay in continuing this style of painting. Had he been the age of van Gogh or Gauguin, that is to say the age of the first harvest and not that of indiscriminate sowings, we, no doubt, would have had one more great artist from that fruitful era.

Who's News

Margaret S. Lewisohn

Mrs. Margaret S. Lewisohn died as a result of a highway accident in up-state New York June 14. Her death is a great loss to all who knew her and to the whole art world.

Mrs. Lewisohn, nationally known educational leader, was the widow of Sam A. Lewisohn, New York financier, collector and art patron. Together they assembled one of America's great art collections and did much to encourage contemporary artists. Mrs. Lewisohn, a trustee of Vassar College and Director of the Public Education Association, was active in the Museum of Modern Art's educational activities, and gave generously to many museums throughout the country.

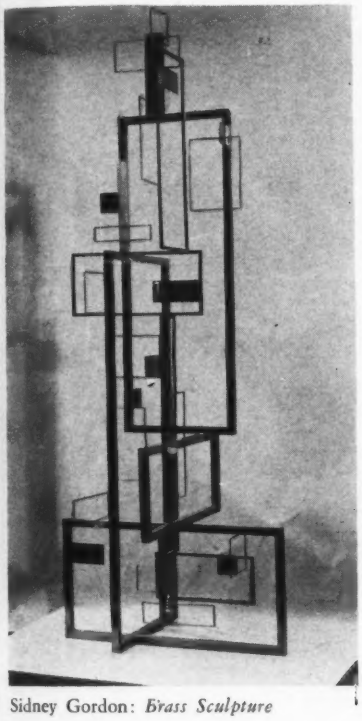
It is rare to find a person with the breadth of interests which Margaret Lewisohn had. They ranged from good government and politics to education, to art, and especially to people. She was a warm and thoughtful person, always generous and always sincere. She will be deeply missed by the art world.

Dr. Grace L. McCann Morley, director of the San Francisco Museum of Art, was elected president of the American Association of Art Museum Directors at the annual meeting held in San Francisco. **Wilbur Peat** of the John Herron Art Institute, Indianapolis, was elected vice president, and **Mrs. Adelyn Breeskin,** director of the Baltimore Museum of Art, was re-elected secretary-treasurer. . . The Edward Mooney $1,500 Scholarship offered by the National Academy School of Fine Arts was given to **Deborah Jeanne Davis** of New York . . . new trustees of the American Federation of Arts are **Pietro Belluschi,** dean of the architectural school at MIT; **William G. Constable,** curator of paintings at the Boston Museum of Fine Arts; **Charles C. Cunningham,** director of Wadsworth Athenaeum, Hartford, and **Leonard Hanna,** vice president of the Cleveland Museum of Art. They were elected to the class of 1956. Trustees elected to the class of 1957 are **Charles Nagel,** director of the Brooklyn Museum, **Craig Smythe** director of the Institute of Fine Arts, New York University and **David M. Solinger,** collector, and attorney . . . **Nathaniel Kaz** and **Seong Moy,** painter and printmaker, are now regular exhibiting artists in the roster of the Grand Central Art Galleries whose new location is 120 East 57th street . . . **William J. Lippincott** is the new associate director in charge of the Museum of International Folk Art, Santa Fe, N. M. . . .

The John Hay Whitney Foundation has announced that two young Hawaiian artists have been awarded Opportunity Fellowships for 1954 with a stipend of from $1000 to $3000: **Joseph Noboru Gotto,** a sculptor in Chicago—to continue his work in welded metal, and **Tadashi Sato,** a painter, to carry on his creative work in New York City. These awards are made each year to young persons of exceptional promise in the arts who, the Foundation states, have been prevented by "race, cultural background, economic status or region of residence from fully developing their potentialities."

The **Charles Alan Gallery** will have a branch this summer in New Hope, Pa.

At the annual meeting of the Society for Contemporary Art held at the Chicago Art Institute the following members were elected for the coming year: **Robert B. Johnson**, president; **S. I. Hayakawa** and **Mrs. Charles Cutter**, vice presidents; **Mrs. Jay Z. Steinberg**, secretary; **Albert L. Arenberg**, treasurer; **Mrs. M.E. Culberg, Winston Elting, Bertrand Goldberg** and **Mrs. Paul S. Russell**, directors. The work selected by the committee as the gift from the Society to the Art Institute's permanent collection, from the 14th Annual Exhibition was *Construction, 1953* (brass sculpture) by **Sidney Gordin**, who is associated with the Grace Borgenicht Gallery. . . .



Sidney Gordon: *Brass Sculpture*

Who Won

At the recent commencement in **Chicago's Art Institute** traveling fellowships were awarded to **Arthur Okrmura**, Chicago ($2,500); **Francis Ruzicka**, Racine, Wisc. ($2,500); **Elizabeth Rupprecht**, Chicago, ($2,000); **Thomas J. Gorman**, Brookfield, Ill. ($1,500); **Roger Sprigings**, Chicago ($1,250); **Kenneth Kinzie**, Chicago ($1,250) . . . the new Sam A. Lewisohn Fellowship Fund in Art and Archaeology, established by Mrs. Lewisohn to further her husband's "devotion to Princeton University and to the fine arts," has awarded fellowships to **Robert Mark Harris**, specialist in the late medieval times, and to **Jim Edward Snyder**, who is interested in the transition between the late Middle Ages and the Renaissance . . .

William C. Hayes, curator of Egyptian art at the Metropolitan Museum of Art, has gone to Egypt to visit the sites of the new discoveries at Giza and Sakkara . . .

James M. Brown, director of the Corning Glass Center, was awarded an honorary master of arts degree by Amherst College June 13 . . . At the recent meeting of the Knickerbocker Artists in New York these officers were elected: president, **Marshall Howe**; vice-presidents, **George Weisbrod, John Prue**; corresponding secretary, **Lucille Sylvester**; recording secretary, **Marion Loesche**; treasurer, **Katherine Howe**; publicity, **Udise Wakely**.

The Stephen Wise Congress House in New York has acquired for its collection a group of oil paintings by **James N. Rosenberg**.

Kleinert Award

Ainslie Burke, 34-year-old Woodstock artist, won the annual $300 Herminie E. Kleinert Award, made annually to a young artist of promise and ability.

The award is given in honor of Herminie E. Kleinert, Woodstock painter, who died in 1943. Miss Kleinert, who helped many young artists, was an exhibitor in the famous Armory Show and at the Whitney Museum, among others.

Previous winners were Lucille Blanch, Mark Vukovic, Wendell Jones, Rosella Hartman, Samuel Sigaloff, Raoul Hague, Austin Mecklem, Rollin Crampton and Edward Chavez.

The jury for the award is composed of friends of Herminie Kleinert who are in the art world, and this year included: Hermon More, Georgina Klitgaard, Andree Ruellan, Konrad Cramer, John Taylor, Carl Walters, Madeline Wiltz, Henry Mattson, Florence Cramer, Albert Heckman, and Dorothy Varian.

Where to Show

National

Birmingham, Alabama

15TH ANNUAL JURY EXHIBITION WATER COLOR SOCIETY OF ALABAMA. Birmingham Museum of Art. Nov. 13-Dec. 10, 1954. Open to all artists. Media: water color, tempera, casein, gouache. Fee $1.00 each painting. Jury. Prizes. Entry blanks due October 28. Entries due November 1. Write Belle Comer, Birmingham Museum of Art, City Hall, Birmingham, Alabama.

Boston, Massachusetts

BOSTON PRINTMAKERS 7TH ANNUAL EXHIBITION. Sept. 26-Oct. 24. Boston Museum of Fine Arts. Media: all print, preferably those not shown before in Boston. Many prizes and opportunity for sale. Jury of admission and awards. Entry blanks and prints due Sept. 6. Write: Boston Printmakers 7th Annual, 10 Arlington Street.

Massillon, Ohio

19TH ANNUAL NOVEMBER SHOW. Oct. 31st to Nov. 30. All Media. No fees. Jury. Awards: Baldwin Purchase and others to be determined. Entries due thru Oct. 23. Write The Massillon Museum, Massillon, O.

New Orleans, Louisiana

ART ASSOCIATION OF NEW ORLEANS 30TH ANNUAL AUTUMN. Oct. 3-17. Delgado Museum. Open to members. $5. annual dues. All media. No jury. Prizes. Work due before September 29. Write Exhibition, Delgado Museum of Art, City Park, New Orleans 19, La.

New York, New York

CREATIVE GALLERIES 5th ANNUAL. All Media. Entry fee. Jury. Awards: six one-man shows. Write Creative Galleries, 108 W. 56th St., New York 19, N. Y.

Provincetown, Massachusetts

PROVINCETOWN ART ASSOCIATION SECOND SEASONAL SHOW, August 1-Sept. 6. Open to members or those who wish to pay annual dues. Media: all. Jury. Work due July 23 & 24. Write Provincetown Art Assn., 460 Commercial street, Provincetown, Mass.

Syracuse, New York

18TH CERAMIC NATIONAL (1st Biennial). Syracuse Museum, Oct. 24-Nov. 28. Open to potters, sculptors and enamelists. Entry fee: $3. Prizes. Entries due in regional centers Sept. 9, 10, 11—School of Boston Museum of Fine Arts: Cleveland Museum of Arts, Los Angeles County Art Institute, San Francisco Museum of Art, Georgia Museum of Art, Athens, Ga., Royal Ontario Museum, Toronto, Can. Write 18th Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3, N. Y.

Regional

Baton Rouge, Louisiana

13th ANNUAL LOUISIANA STATE ART EXHIBITION. Sept. 12-Oct. 10. Open to artists living in Louisiana. Media: painting, graphics, sculpture, ceramics. Entry fee, none. jury. Prizes. Entry blanks and entries due Sept. 1. Write to Jay R. Broussard, Director, Louisiana Art Commission, Old State Capitol, Baton Rouge, Louisiana.

Belleville, New Jersey

3RD ANNUAL OUTDOOR EXHIBITION, ASSOCIATED BELLEVILLE ARTISTS. July 19-20. Open to all Essex county artists. Jury. Awards. Write Hazel B. Deyo, 63 Tiona avenue, Belleville, N. J.

East Orange, New Jersey

4TH ANNUAL STATE EXHIBITION, Art Center of the Oranges. Mar. 6-19. Open to all New Jersey artists. Media: oil and watercolor. Fee: $3 per entry (limit 2). Jury. Cash prizes. Entries due Feb. 16. Work due Feb. 19 and 20. Write James F. White, 115 Halsted street, East Orange, N. J.

Dallas, Texas

16TH ANNUAL TEXAS PAINTING AND SCULPTURE EXHIBITION. October-January: Dallas, Houston, San Antonio Museums. Open to all Texas artists. No entry fee. Jury. Prizes. Entry blanks and entries due September 12. Write Dallas Museum of Fine Arts, Dallas 10, Texas.

Lenox, Massachusetts

OUTDOOR EXHIBIT OF BERKSHIRE SCULPTORS. Aug. 1-10. Open to sculptors living in the Berkshires. Entry fee $3. Jury. Entry blanks before June 30. Entries due July 15. Write Sculpture Workshop Exhibit, Cliffwood St., Lenox, Mass.

Newark, New Jersey

12th ANNUAL NEW JERSEY WATER COLOR SOCIETY OPEN EXHIBITION. Oct. 14-23. Open to artists born in or residing in New Jersey. Entries due Oct. 6. Awards. Write Ruth Mitchell Wolff, Secretary, P.O. Box 25, Bloomingdale, New Jersey.

Pittsfield, Mass.

3RD ANNUAL BERKSHIRE ART SHOW. Sept. 29-Oct.20. Berkshire Museum. Open to artists living within 60 miles of Pittsfield who are members of Berkshire Art Association. Jury. Prizes. Write Berkshire Art Association, Berkshire Museum, Pittsfield, Mass.

Santa Fe, New Mexico

41st OPEN-DOOR EXHIBITION — THE FIESTA SHOW. Aug. 22-Sept. 20. Open to all New Mexico artists. Media: painting, print making, sculpture and crafts. Entry blanks due July 16. Entries due July 31. Write 41st Open-door Exhibition, Museum of New Mexico Art Gallery, West Palace Avenue, Santa Fe, N. M.

Washington, D. C.

Sonora, California

2ND ANNUAL GOLDEN CHAIN ART EXHIBITION. July 25 to Aug. 7. Open to all artists living or having worked in the Mother Lode. Media: oils, watercolors, graphics. Entry fee: $1. Prizes. Work due July 13. Entry blanks due July 10. Write Mother Lode Art Association, Box 1394, Sonora, Calif.

Southampton, Long Island

FINE ARTS FESTIVAL: August 25-September 11. Parrish Art Museum. Open to artists of Long Island, NYC, and Connecticut. Media: oil, watercolor, graphic, sculpture. Write to Parrish Art Museum, Southampton, Long Island, for entry blanks.

Washington, D. C.

4th BIENNIAL OF THE WASHINGTON SCULPTURE GROUP. Oct. 13-28. Open to artists living in the Eastern Seaboard states. Media: permanent media—metal, stone, plaster, wood, etc. Entry fee $2. Jury. Prizes. Entry blanks and entries due Oct. 6, 9:00-4:00 P.M.; out of town work, Oct. 4. Write Mrs. Bernard Shapiro, 3602 Albermarle Street N.W., Washington, D.C.

Lenox, Massachusetts

Competitions

CARLEBACH GALLERY FALL CHESS EXHIBITION ON THE THEME OF "AMERICA." Open to all sculptors and artists. Write Carlebach Gallery, 937 Third avenue, New York 22, N. Y.

Museum Notes

New Museum Planned

A congressional movement has started for a modern museum to supplant the 75-year old Arts and Industries Building of the Smithsonian Institution, Washington. A bill has been introduced in Congress asking for $990,000 to prepare plans and specifications for a Museum of Natural History and Technology. Dr. Leonard Carmichael, secretary of the Institution, just returned from a trip to Europe, has been reported as saying, "It is incredible that the U.S. which has given such substantial aid to cultural activities in other countries, does not have equally great national museums."

Informal Gallery Talks

Louise Averill Svendsen and Georgine Oeri, of the Solomon R. Guggenheim Museum staff, are giving informal gallery talks each Tuesday afternoon at 2:30 on the current exhibition, "Younger American Painters" under two main topics: What is American in American Painting? and What is Young in American Painting?

Calendar of Exhibitions

ALBANY, N. Y.
Institute To July 10: J. V. Gilliland.

ATHENS, GA.
Museum to July 19: Art Schools U.S.A.; July 19-Aug. 30: "Symbol of the Rose."

BALTIMORE, MD.
Museum To Aug. 8: In the Sky, In the Sea; To Sept.: Perm. Collections.
Walters Gallery To Sept. 6: Japanese Arts.

BEVERLY HILLS, CAL.
Perls Gallery To July 24: C. Peake; To Aug. 19: Cremonini.
Silagy Gallery To Sept.: Fr. & Amer.

BIRMINGHAM, ALA.
Museum Perm. Coll.

BOSTON, MASS.
Brown To Sept. 15. By App't.
Childs Prints, Ptgs.
Doll & Richards Amer. Ptgs.
Mirski Cont. Art.
Museum To Sept.: Cont. Amer.
Shore Studio Cont. Ptgs.
Vose Amer. Ptgs.

CHATTANOOGA, TENN.
Hunter Gallery To Sept.: L. Dodd; To Aug. 1: Amer. Indian.

CHICAGO, ILL.
Arts Club To Oct.: Closed.
Frumkin July: Review.
Galleries Assoc. July 10-31: Gold Medal Ptrs., Sculp.
Hohenberg Abstract & Cont. Ptgs.
Holmes To Sept.: Closed.
Institute July 15-Aug. 31: Masterpieces of Religious Art; To Dec.: Wasserman Coll. of Peruvian Art.
Linn To Sept.: "In a Child's World."
Mandel To Sept.: Oils & Wcols.
Nelson July 15-Aug. 1: Sale.
Newman Brown To Aug. 15: Closed.
Oehlschlaeger To Sept.: Cont. Amer.
Palmer House To Sept.: Prints.
Rafilson To Aug. 15: Group.

COLORADO SPRINGS, COLO.
Arts Center To Aug. 15: Colombia Gold: To Sept. 6: Cont. Amer. Art; To Oct. 1: Mexican Popular Arts.

DALLAS, TEX.
McLean Gallery July: Review; Aug.: Closed.

DAYTON, OHIO
Institute July: Shopping Centers of Tomorrow.

DENVER, COLO.
Museum To Aug. 1: 60th Annual of Western Art.

FORT WAYNE, IND.
Museum To Aug. 1: Art School.

HARTFORD, CONN.
Atheneum To Aug. 8: 18th C. Conn. Silver; July 7-Aug. 1: Photog. Salon.

HOUSTON, TEX.
Museum To Oct. 1: Amer. Ptgs; Indian Ptgs, Pottery.

KANSAS CITY, MO.
Nelson Gallery To Sept. 1: Cont. Porcelain; To Oct. 1: Chinese Decorative Arts.

LONG BEACH, CAL.
Art Center July 11-Aug. 15: G. Ponti, G. Kepes; New Design.

LOS ANGELES, CAL.
Cowie Summer Group.
Hatfield July: Mod. Fr. Masters.
Heilborn To July 19: Ceramics by Bryk, Gambone, Meli.
Landau To Aug. 1: Cont. Ptgs.
Museum Opening July 15: Raoul Dufy.

LOUISVILLE, KY.
Speed Museum To July 15: True or False.

MILWAUKEE, WISC.
Institute To July 22: Cont. Fr. Prints; R. Schellin; W. Littlefield; To Sept. 10: Closed.

MINNEAPOLIS, MINN.
Institute To Aug. 1: Rodin.
Walker Center July 15-Aug. 31: Doisneau.

MONTCLAIR, N. J.
Museum To Sept. 12: Closed.

NEWARK, N. J.
Museum To July 31: Arts Workshop; Enjoy Modern Art.
Rabin & Krueger Gallery To Sept.: G. Mager.
Delaware Book Shop July: Cont. Paintings.

NEW BRITAIN, CONN.
Museum To Sept. 19: T. H. Benton Retrospective.

NEW HOPE, PA.
Charles-Fourth Gallery To Sept. 26: Host to the Alan Gallery, N. Y.

NEW PRESTON, CONN.
Village Gallery July 6-16: T. Hios; July 17-27: E. Mizzy; July 28-Aug. 6: C. Abanavas.

NEW YORK, N. Y.
Museums
Brooklyn (Eastern Pkway) To Oct. 1: A Forgotten Brooklyn Artist, H. Larson; Hearst Tapestries; July 7-Sept. 15: English Sporting Prints.
City of N. Y. To Oct.: Marines by Gordon Grant.
Guggenheim (5th at 88) To Oct.: Younger American Painters.
Jewish (5th at 92) To Dec. 1: Closed.
Metropolitan (5th at 82) To Sept.: "The Baroque Orchestra."
Modern (11 W 53) To Aug. 1: Lipchitz; To Aug. 16: Niles Spencer Retrospective; To Sept. 20: Abstract Japanese Calligraphy.
Natural History (Cent. Pk. W at 79) To Aug. 5: Mervyn Taylor.
Riverside (310 Riv. Dr. at 103) To Oct. 3: Closed.
Scalamandre (20 W 55) July: Textiles and Wallpapers-National Shrines of America.
Galleries
A.A.A. (711 5th at 55) To July 17: Review; July 19-Aug. 6: Amer. Landscapes.
A.C.A. (63 E 57) To July 6: Competition; July 12-Aug. 28: Group.
Alan (32 E 65) To Aug. 20: "From Museum Walls."
America House (32 E 52) To Sept.: 8: Young Americans 1954.
Argent (67 E 59) To Sept.: Closed.
Artists (851 Lex. at 64) To Sept.: Closed.
A.S.L. (215 W 57) To Sept.: Works by Summer Instructors.
Babcock (38 E 57) To Aug. 31: 19th & 20th C. Amer.
Barbizon, Little (Lex. & 63) To Sept.: M. Cantarelli.
Barzansky (664 Mad. at 61) To Sept.: Closed.
Borgenicht (61 E 57) July: Group.
Cadby-Birch (21 E 63) July 5-31: Selected Works.
Caravan (132 E 65) July: Prints & Wcols.
Carlebach (937 3rd) Primitive Art.
Carstairs (11 E 57) To Sept. 13: Closed.
Chapellier (48 E 57) To Sept.: Closed.
City Center (131 W 55) Juried Shows.
Coeval (100 W 56) To July 10: J. Greenberg.
Congress For Jewish Culture (25 E. 78) July: 34 Jewish Artists.
Contemporary Arts (106 E 57) Summer Groups.
Cooper (313 W 53) To Sept.: Closed.
Coronet (105 E 60) Cont. Fr. Ptgs.
Creative (108 W 56) Groups.
Crespi (205 E 58) To Sept.: Groups.
Davis (231 E 60) To Sept.: Closed.
Galerie de Braux (131 E 55) Cont. Fr. Ptgs.
Downtown (32 E 51) New Ptgs.
Durlacher (11 E 57) To Aug.: Group.
E. Riv Savings Bank (Rock. Cent.) July: Nat'l Sculpture Society.
Egan (46 E 57) Group.
Eggleston (969 Mad. at 76) Group.
Eighth (33 W 8) Summer Sale.
Ferargil (19 E 55) Contact F. N. Price.
Fine Arts Associates (41 E 57) To Sept. Closed.
Fried (6 E 65) To Sept.: Closed.
Galerie Chalette (45 W 57) Cont. Fr.
Gallery 47A (47 Ave. A) Group.
Galerie Moderne (49 W 53) To Sept.: A.F.A. Previews.
Galerie St. Etienne (46 W 57) To Sept.: Closed.
Ganso (125 E 57) Closed (See Woodstock).
Grand Central (15 Vand. at 42) To Sept.: Amer. Artists.
Grand Central Moderns (120 E 57) July: Watercolors.
Hacker (28 W 58) To Sept.: Group.
Hammer (51 E 57) To Sept.: Storyteller of the 19th Century.
Hansa (70 E 12) To Sept.: Closed.
Hartert (22 E 58) Fr. & Amer.
Heller (63 E 57) To Sept.: By App't.
Hugo (26 E 55) To Sept.: Closed.
Jackson (22 E 68) To Sept.: Closed.
Jacobi (46 W 52) To Oct.: Closed.
Janis (15 E 57) To Sept.: Closed.
Karlis (35 E 60) Closed (See Westport).
Karnig (19½ E 62) July: Group.
Kennedy (785 5th at 59) Prints, Ptgs.
Knoedler (14 E 57) To Sept.: Watercolors & Drawings.
Kolean (42 W 57) To Sept.: Paintings & Sculpture.
Kootz (600 Mad. at 57) Closed (See Provincetown).
Korman (835 Mad. at 69) To Sept.: Closed.
Kottler (108 E 57) July: Group.
Kraushaar (32 E 57) To Oct.: Selected Groups.
Lilliput (231½ Eliz.) By App't.: T. Kahn, L. Woodman.
Loft (302 E 45) To Sept.: Group.
Matisse (41 E 57) To Sept.: Closed.
Matrix (26 St. Marks Pl.) To Sept.: Closed.
Mi Chou (320-B W 81) July: Mod. Non-abstract.
Midtown (17 E 57) To Sept.: Selected Works.
Milch (55 E 57) To Sept.: 19th & 20th C. Amer.
Myers (32 W 58) To Sept.: Closed.
Nat'l Arts Club (15 Gram. Pk.) To Sept.: Members.
New Art Circle (41 E 57) Group.
Newhouse (15 E 57) Old Masters.
Newman (150 Lex. at 30) Early Amer.
Newton (11 E 57) Old Masters.
Parsons (15 E 57) To Sept.: Closed.
Passedoit (121 E 57) Selected Group.
Pen & Brush (16 E 10) To Sept.: Watercolors.
Perdalma (110 E 57) Group.
Peridot (820 Mad. at 68) July: Group.
Perls (32 E 58) To Sept. 1: Closed.
Portraits (136 E 57) Selected Portraits.
Rehn (683 5th at 54) July: Summer Group.
Roko (51 Grnwch) To Sept. 15: Closed.
Rosenberg (20 E 79) Fr. & Amer.
Saidenberg (10 E 77) To Oct. 1: Closed.
Salmagundi (47 5th) To Sept. 3: Summer Annual.
Salpeter (42 E 57) Closed (See Provincetown).
Schaefer (32 E 57) To Sept.: Fact and Fantasy.
Schoneman (63 E 57) To Sept.: Mod. Fr. Ptgs.
Sculpture Center (167 E 69) Selected Works.
Segy (708 Lex. at 57) African Sculp.
Seligmann (5 E 57) July: Group.
Serigraph (38 W 57) To Sept.: Group.
Stable (924 7th at 58) To Sept.: Closed.
Sudamericana (866 Lex.) To July 31: Gallery Collections.
Tanager (90 E 10) To Sept. 15: Closed.
The Contemporaries (959 Mad. at 75) July 6-31: The Color Print Society.
Tibor de Nagy (206 E 53) To Sept. 14: Closed.
Urban (19 E 76) July: Group.
Valentin (32 E 57) To Sept.: Closed.
Van Diemen-Lilienfeld (21 E 57) To July 15: Fr. & Amer; To Sept. 15: Closed.
Village Art Center (44 W 11) July 12: Prizewinners; Aug. 9: Members' Work.
Viviano (42 E 57) To Sept. 7: Closed.
Walker (117 E 57) To Sept.: Closed.
Wellons (70 E 56) To Sept.: Closed.
Weyhe (794 Lex. at 61) Group.
Wildenstein (19 E 64) To Sept.: Sporting Ptgs; Fr. 19th C. & Fr. Cont. Group.
Willard (23 W 56) To Sept.: Closed.
Wittenborn (38 E 57) July 5-Aug. 7: N. Dean.

OGUNQUIT, ME.
Barn Gallery July 3-27: Art Assoc. Members.

OMAHA, NEBR.
Joslyn Museum July: Nebraska's Early Artists.

PASADENA, CAL.
Institute To July 18: "Artist's Caprice"; To July 25: G. Grosz; D. McClellan.

PHILADELPHIA, PA.
Alliance To Aug. 18: Phila. Wcol. Club.
De Braux French Ptgs.
Dubin Cont. Ptgs.
Hendler To Sept.: Closed.
Little Phila. Group: Rentals.
Lush To Sept.: Closed.
Schurz To Sept: V. Hammer.

PITTSBURGH, PA.
Arts & Crafts To July 11: Amateurs Annual.

PITTSFIELD, MASS.
Berkshire Museum To July 29: Crafts Annual.

PORTLAND, ORE.
Museum July: Northwest Ptgs, sculp.: W. Taysom.

PROVINCETOWN, MASS.
Kootz Fr. & Amer.
Salpeter Cont. Ptgs, sculp.

ROCKPORT, MASS.
Old Tavern July 3-Aug. 10: Art Assoc. Annual.

ST. LOUIS, MO.
Museum July: 20th C. Europ. & Amer.

SAN FRANCISCO, CAL.
De Young Museum To July 11: E. Hammerman; From July 12: G. Biddle; July 28-Sept. 6: Artists of Ireland.
Legion July: Young Amer. Printmakers; Piranesi Prints.
Museum To Aug. 15: Designer-Craftsmen.

SANTA FE, N. M.
Museum Gallery To July 13: New Mexico Artists Annual.

SEATTLE, WASH.
Museum To Oct. 4: Art of the World Survey.
Seligman Gallery Cont. Ptgs. & Drawings.

SOUTHAMPTON, L. I.
Parrish Museum July: American Painters, Past and Present.

TINTON, N. J.
Old Mill Gallery To July 10: Skylight Group.

TOLEDO, OHIO
Museum To Sept.: Cont. Amer. Ptgs. Annual.

TORONTO, CANADA
Gallery To Oct.: Relationship-Canadian & European Painting and Sculpture.

WASHINGTON, D. C.
Corcoran To Sept. 6: Robert Gates.
National July: Garbisch Coll. Amer. Primitive Ptgs.: Watercolors from Index of American Design.
Smithsonian To July 12: Per Krohg; To Sept. 6: Fr. Etchings.
Town Gallery To July 18: deBurgos Students' Work; July 17-Aug. 28: Watercolors, Prints.

WESTBURY, L. I.
Country Gallery Cont. Ptgs., sculp.

WESTPORT, CONN.
Karlis Gallery Cont. Art.
Kipnis Gallery To July 15: Manlio; July 17-31: Richter Originals.

WOODSTOCK, N. Y.
Ganso Gallery Paintings for the Tourist.
Meltsner Cont. Ptgs. & Sculp.

WORCESTER, MASS.
Museum To Oct. 11: Mod. German Prts; July 10-Sept. 7: Cassatt, Sargent, Whistler.

YOUNGSTOWN, OHIO
Butler Institute To Sept.: Cont. Amer. Painting Annual.

Some Summer Musical Offerings

Tanglewood — Berkshire (Mass.) Festival: July 5-August 15 (weekends only).
Aspen, Colorado: June 28-September 5.
Grant Park, Chicago: 8 weeks beginning in June.
Hollywood Bowl: 8 weeks beginning in July.
New Orleans Summer Pops: July.
Chautauqua, N. Y.: July 4-August 29.
Central City, Colorado: July-August (4 weeks).
Cincinnati Summer Opera: June-August 1.
Boston Esplanade Concerts: July 5-August 10.
New Haven, Conn.—Music Under the Stars: July-August.
Milwaukee—Music Under the Stars: July-August.
Seattle—Music Under the Stars: July-August.
Plymouth Rock Center, Duxbury, Mass.: July-August.
Ravinia Park, Ill.: June-August.
Red Rock, Denver, Colo.: July-August.
Robin Hood Dell, Philadelphia: June-August.
Lewisohn Stadium, New York: To July 31.
Newport, R. I., Music Festival: August 20-22.
Connecticut College, New London, American Dance Festival, Concerts: August 19-22.